VOGUE®

75¢
Oct. 15

how to look really marvelous and beat the weather

50 great fashions

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sound facts about diet
how to eat right
and lose weight
by Dr. Jean Mayer

---

an exclusive interview:
the real Pat Nixon

---

election countdown:
one woman's vote
by Elizabeth Hardwick

---

your skin:
beauty tips to beat
dryness in any weather

---

your mind:
how it can make
you healthy...
how it can be
used against you





LEONARD FASHION - PARIS

Printed evening dress " Fabiola " in pure silk jersey


fashion
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PARIS
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Revillon
SAKS FIFTH AVENUE

OCTOBER 15, 1972 (INCORPORATING VANITY FAIR)

VOGUE

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KOURKEN PAKCHANIAN

COVER: Halston's chopped caftan and pants in soft emerald-green silk crêpe de Chine a marvelous, very comfortable way to be at night wherever you are, whatever the weather. Of Pomezia fabric; about $400. At Martha; Jacobson's; Swanson's; Montaldo's; I. Magnin. Willie Woo crystal pendant, Martha. . . . A new arc of color for the face at night: warm clear red from the lid up to the brow, curving onto the cheek—done here, with Coty's Blush and Shine in Brave New Red. The makeup and coif, Franklyn Welsh.

FASHION

58 How to look really marvelous and beat the weather—the fashion and how to put it together: light wrappy furs against the cold, the raincoat that looks like a raincoat, wind-cutting leathers and suède . . . warm head, warm hands, warm feet
74–81 The Pale Colors—freshest way to beat the weather: Peach—new year-round coloring for pants suits, sweater sets, shirtdresses. The heathery knit smock over pants at night
82–83 Vogue Patterns: New shirty looks in whitened jersey
88–91 Norell and Galanos: Superstar day looks from their new collections
96–103 Wrap-up Furs to beat the weather—the most silver fox; chopped coats in lynx, in mink; fox with suède, mink with knit; the sealskin shirtcoat; the nutria wrap-and-tie; the lynx polo coat
108–113 The New Dash from Spain—clothes for the casual life anywhere
122–127 Ski Gear—the real thing

HEALTH AND BEAUTY

40 Beauty Checkout: Keep Smiling and Nobody Will Know You're Exercising; Beauty Is As Beauty Does; Musk Plus
44 Ready Beauty
60–65 Survival Notes to Add Moisture, Beat Dryness—How the Weather Works . . . How to Outsmart It
104–107 How to Eat Right and Lose Weight. By Dr. Jean Mayer. Plus a week's sample menus and recipes

FEATURES

57 Election Countdown '72. By Elizabeth Hardwick
84 The Private Pat Nixon. By Phyllis Lee Levin
86 "Dude"—Broadway's Newest Musical
92 People Are Talking About . . . Alan Bates
94 Your Mind: How It Makes You Healthy . . . How It Can Be Used Against You. An Interview with Dr. Perry London by Leticia Kent
118–121 New Texas Boom—Great Art and Great Architecture. By Barbara Rose

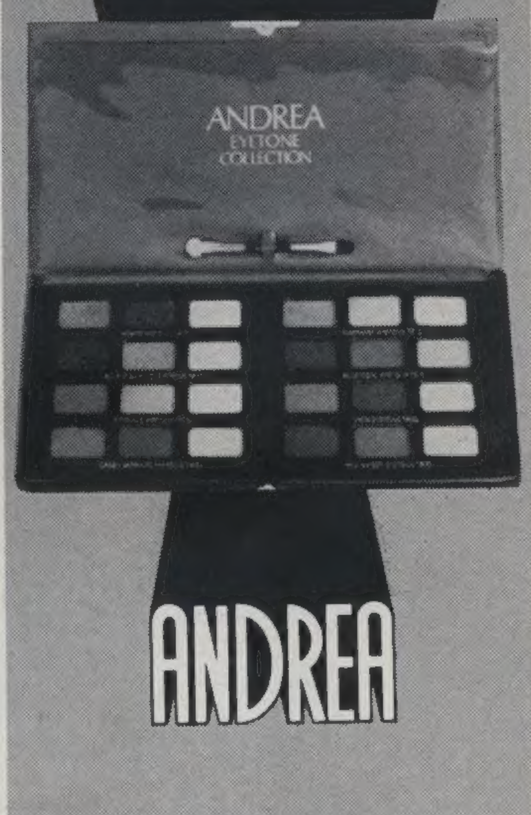
FASHIONS IN LIVING

114–117 Tower in Spain—The Vacation House of Manuel Pertegaz

REGULAR FEATURES

32 Vogue Horoscope: Rita Hayworth. By Maria Elise Crummere
36 Vogue Travel: Spain. By Kate Lloyd
48 Vogue Health. By Melva Weber
53 Vogue Observations
55 Vogue Boutique
128 Vogue Food. By Maxime McKendry
132 Vogue Living. By Natalie Schram

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by Andrea

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LORD & TAYLOR

LORD & TAYLOR

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More of the heady glamour that starts the minute
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Ban-Lon® dinner slinksuit in black polyester jersey by Andres Andreu.
Soft and appealing, the crossover blouse is mostly red . . .
except for the stalking panther and clingy sleeves.

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LORD & TAYLOR

For globe-trotting anywhere in the world . . . this kind of easy Spanish dressing. Pedro Rovira's dashing and perfect pantsuit. Shorter grey and red striped jersey blouson jacket . . . high, wide and handsome grey pants, cuffed and continental.



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the easy travel coat. Soft camel, it has
cantilevered shoulders, new lower yoke and deeper armholes.

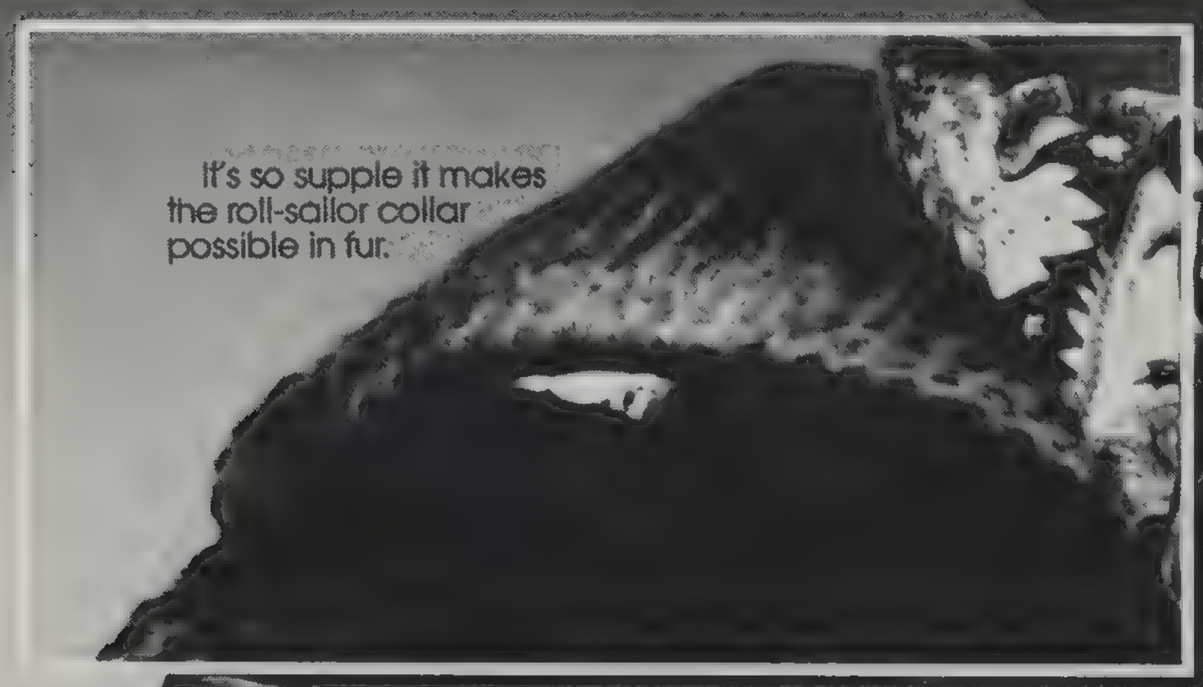
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OF LEATHER.



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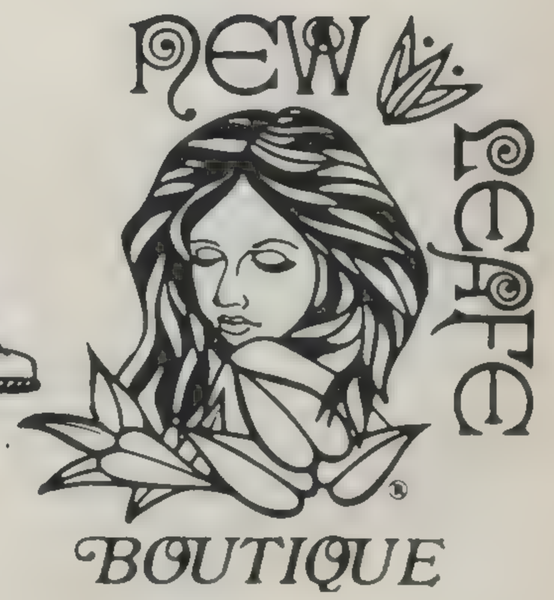
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You've told yourself a million times why mink wasn't for you. It's too frivolous. Too fragile. Too warm. Not warm enough. You're too young. Too old. And worst of all, it's too scary to spend a lot of money on something you don't know anything about. Even though you're dying to own it.

In the next minute or two, then, we'd like to help you get rid of all these little hang-ups, so you can go out with a light heart and get yourself the best mink in the world without having a single emotional trauma about it.

First of all, great mink like Emba® is anything but frivolous. It's probably the sanest piece of clothing you can own. As a matter of fact, Emba mink is so sane it could last 15, 20 years or even 30 years. (Although it seems incongruous to consider mink as a bargain, there you are.)

Now, as far as knowing what kind of mink you're getting into, let us assure you that we Emba ranchers are a fanatical group of men who have created a standard of mink quality and color unsurpassed anywhere on earth. So that when you buy an Emba mink, you're buying, without question, the best there is. And there are many reasons for this.



Natural Tourmaline® Emba® mink pelt designed by Chester Weinberg for Goldin-Feldman Co., Inc.
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The mating game

The first reason is the way we breed. A process that's so completely controlled, the color of every young mink is actually predetermined by us. Every color, even the palest, has been bred into the pelt and is natural to the fur. (What this mating control may lack in romance is more than made up for in the ultimate beauty of the individual pelts.)

Secondly, there is no mink in the world that's quite as deep and silky and sensuous.

This, strangely enough, is due to our American winter. A climate just cold enough to encourage the right density of fur. But not so cold that it produces a thick, leathery underside. (Which is why Emba feels light on your shoulders and warm around your body.)

Class talks

Yet, even with all this care, we reject almost half of the mature animals as unworthy to bear the Emba stamp. A stamp, incidentally, which guarantees the ancestry of every mink in your coat, sometimes as far back as 25 generations. (Not to be thought of as snobbery, but rather a reassurance that the bloodlines are pure. In Emba families, as in all royalty, lineage counts.)

The truth is, no matter how much you pay for your Emba mink—few other things you acquire will be as completely fulfilling, incorruptible and beautiful.

Oh, one more thing. Age has nothing to do with owning an Emba. If you're over 18 you're ready for it. If you're over 50, you deserve it.

We hope you didn't mind us talking you into something you've been talking yourself out of all these years.

On the other hand, maybe you've been waiting for someone to do it all along.

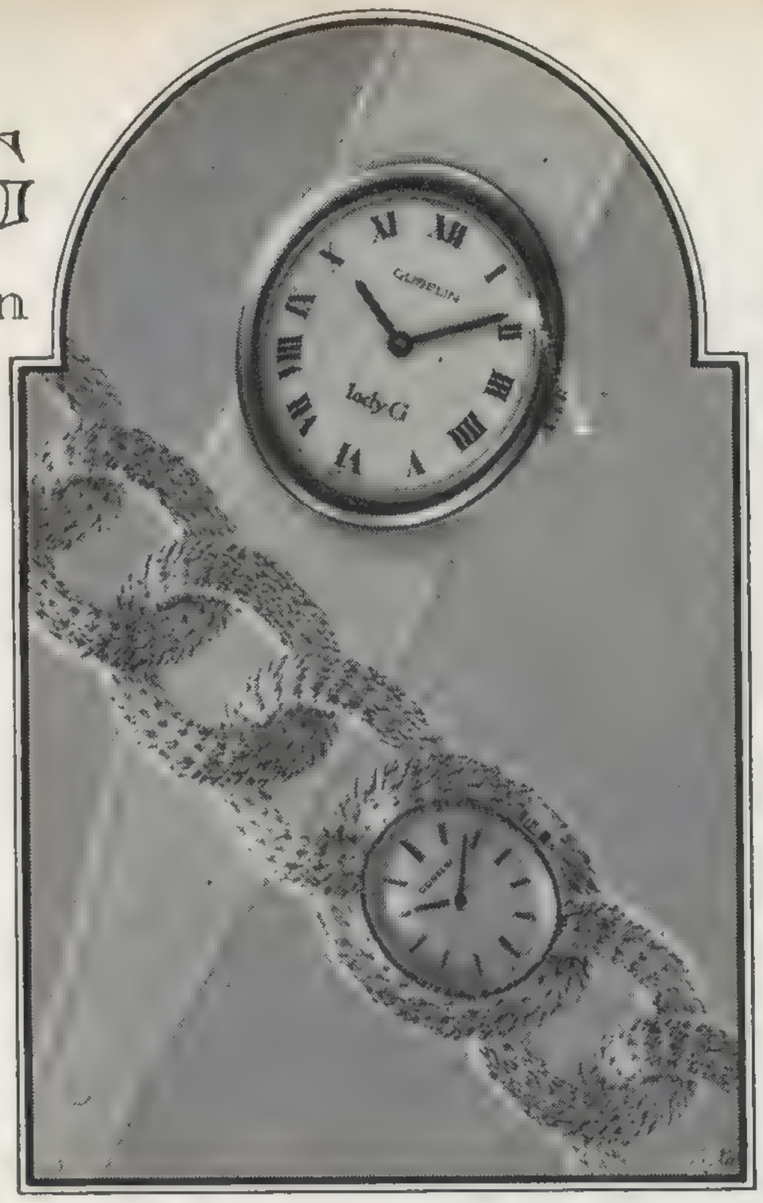
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FROM OCTOBER 15 THROUGH OCTOBER 31

Vogue HOROSCOPE

By Maria Elise Crummere



RITA HAYWORTH

In the chart: possible comeback in movies or theater, early 1973

Rita Hayworth was born October 17, 1918, with three planets in the beauty sign, Libra: Sun, Venus, and Mercury in a trinity to Uranus (planet of the unusual) in Aquarius. This created a highly individualistic, artistic temperament. She would be freedom-loving, egocentric, unable to endure order or restraint. The Moon in Pisces on her birth chart shows a craving for solitude and a willingness to sacrifice the love of public life to appease, instead, the need for privacy.

ARIES, March 21–April 20

Love: *good*
Work: *improved*
Money: *security through partners*
Health: *energetic*

Your ruler, Mars, now in Libra inclines you to demonstrate affection, attracting others. The impulse to marry is strong. Uranus joined to Mars could divide your attention: finish new projects by the end of the month. This combination is powerful, will bring you through an unusually successful business deal.

April 21–May 20, TAURUS

Venus, your ruler, now in Virgo (working sign) shows that it is important to establish your status in your occupation. At the full moon, October 22, the mistake of someone you love could create a crisis. As the month ends, information received explains the situation, bringing an adjustment pleasing to you.

Love: *steady*
Work: *established*
Money: *regulated*
Health: *simple diet*

GEMINI, May 21–June 20

Love: *hectic*
Work: *research*
Money: *spend less*
Health: *uneasy*

Your ruler, Mercury, now in Scorpio makes your mind keen and shrewd. Seeking power, you are resourceful and supported by two energetic partners. Press your project through to the end of the month. Results will be seen at the full moon (October 22). Stay single-minded right to the last day.

June 21–July 22, CANCER

The new-moon cycle in Libra has made you social-minded. While you are sympathetic toward others, why not have a gathering of new friends? This will pay off handsomely at full moon (October 22), making this a most popular month; you will stimulate business as well as social activities.

Love: *more secure*
Work: *advertise*
Money: *improved*
Health: *slow down*

LEO, July 23–August 22

Love: *control it*
Work: *too scattered*
Money: *many resources*
Health: *may neglect it*

Your ruler, the Sun, now in Libra emphasizes the social. If single, you will seek a mate; if married, you will slant attention to your partner. Exactly at full moon (October 22), Uranus tied to your Sun may urge you into an innovative venture that could bring another income. *(Continued on page 34)*


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HOROSCOPE

(Continued from page 32)

VIRGO, August 23–September 22

Love: *enjoy*
Work: *quite good*
Money: *splendid*
Health: *satisfying*

Your ruler, Mercury, now in Scorpio, the power-loving sign, may stimulate a desire to speculate in a sideline. At full moon, October 22, you may be overconfident, let down at a time when you should be alert to prevent loss. The month ends in excitement, a hectic social scene.

September 23–October 22, **LIBRA**

Venus, your ruler, now in Virgo causes competition for your attention between work and love. Attend to possible opportunities first, in order to advance your positions. At the full moon, October 22, an old love pressures for an answer. Wait until the end of the month to decide. The new is more exciting.

Love: *two loves*
Work: *many offers*
Money: *three incomes*
Health: *slow down*

SCORPIO, October 23–November 21

Love: *happy time*
Work: *too many tasks*
Money: *great*
Health: *erratic*

Your ruler, Mars, is still in Libra, sign of partners. Others will try to involve you in business deals; one may ask you to assume too much responsibility. You could make promises you'll regret; follow your own instincts. After full moon, October 22, secret financial prospects come through well.

November 22–December 21, **SAGITTARIUS**

Jupiter, your ruler, is in Capricorn, the orderly sign, requiring plans made with experts, well thought out, and kept secret. At full moon, October 22, a mysterious event could bring important money. This is a time to be conservative in seeking security; avoid the frivolous and remain steady.

Love: *quite happy*
Work: *fulfillment*
Money: *splendid*
Health: *fine*

CAPRICORN, December 22–January 20

Love: *happy*
Work: *easy projects*
Money: *reliable*
Health: *buoyant*

With your ruler, Saturn, in the sign of communication, Gemini, it is essential to air your views and to publicize your efforts. Saturn is harmoniously allied to the unique planet Uranus; this is a historymaking time for a new order in government. Working for a political cause would suit you now.

January 21–February 19, **AQUARIUS**

Uranus, your ruler, remains in Libra, sign of social progress. Since your planet is in splendid harmony with reliable Saturn and since no one understands social changes better than you do, do not become involved in the trivial now: fasten your attention on your own creative talent for enduring results.

Love: *calm down*
Work: *too many projects*
Money: *consolidate*
Health: *steady*

PISCES, February 20–March 20

Love: *unusually good*
Work: *propitious*
Money: *promising*
Health: *ideal*

Now your ruler, Neptune, has lucky Jupiter in the same degree in a sign harmonious to yours, Capricorn. Just after full moon, October 22, it would be fruitful to push your talents in an organized way. If you wish, you can use this good period to consolidate a friendship that you wish to be lasting.

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VOGUE TRAVEL

By Kate Lloyd

Spain

travel tips the Spaniards know

Spaniards collect their country's past the way some people collect stamps. The couple you met at a party in Madrid turns up peering through the rain at a Moorish arch in Soria, or outside Toledo in the Hospice of Tavera murmuring over the astonishing Ribera painting—hidden in an alcove—of a bearded woman with the face of an anguished middle-aged man, suckling a baby at her brown breast, with her husband, a figure of sheepish pride, behind her.

Spain makes the passion for past-collecting easy. The restorations of cathedrals and castles are careful and discreet—no gall of blatant renewal. The roads, not wide but good. The government inns, often built into monumental ruins, better than good, sometimes superb. And then the Spanish attitude towards food and wine: plenty, served in a leisurely way, and late—suited to sightseer nerves.

Curious: Spanish travelers fast become architecture snobs. Another Gothic vault, another Baroque *retablo,* ho-hum. But the Romanesque traces along the pilgrims' trail to Santiago de Compostela—that's game worth chasing. And what's another Philip II *alcázar* when, instead, you can trip over the lonely, windblown stones of Numancia, destroyed by the Romans in 133 A.D., isolated on a hill under a Tiepolo sky. And who needs another Goya tapestry after having climbed a locked gate to the outrage of late-evening crickets to pat the still sun-heated sides of the four awesome bulls of Guisando—monolithic, time-pitted stone creatures large as life, standing in the gloom to serve some uncertain pagan service.

Here, for food and architecture snobs, is a Spaniard's three-day weekend tour by car from Madrid into Old Castile where, in Romanesque carvings, pilgrims flaunt scallop shells, status symbols of those who made it on foot to Compostela where the body of the Apostle Saint James was, according to legend, miraculously found.

Start comfortably late Saturday morning and drive north from Madrid to Aranda de Duero in time for lunch around three. Food is the point here, not sight-seeing: a block or so off the through road the small, not the least special-looking restaurant Casa Florencio serves what may be the best whole baby roast lamb in Spain, especially in spring, of course, when right-minded eaters will order, too, fresh asparagus and strawberries. Anytime nifties to start: the spicy chopped meat, *picadillo,* and the marvelously seasoned freshly made blood sausage, *morcilla.* Prices surprisingly reasonable for such quality.

Note on wines: You are heading into the red-wine heartland of Spain. When in doubt, order *vino tinto de la casa;* every inn has decent house reds and the lighter *tinto* seems to do less damage to health and wits than the heavier *rosada.*

Now, on to Burgos for an evening tour around after checking in at the Landa Palace hotel, not one of the government-owned inns but a star nonetheless. Long, rambling, low, attached at one end to a rebuilt Moorish tower and at the other to a large sunken and excellent restaurant. Try the (Continued on page 38)

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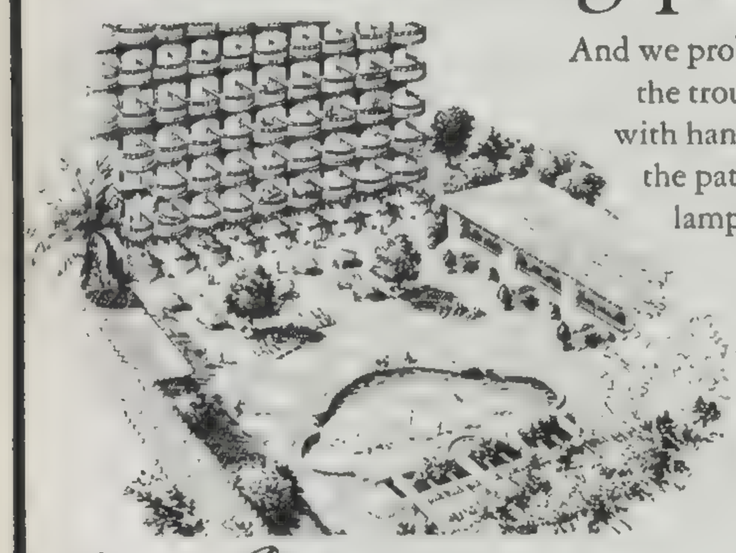
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VOGUE TRAVEL

(Continued from page 36)

Spain: for food and architecture snobs

mountain trout. The bedrooms, with enormous glistening new bathrooms, have elaborately carved Portuguese-style beds covered, as is one whole window wall, with such sharply starched white lace that it seems as if it would crackle and disintegrate on touch.

In Burgos, a good guidebook (Nagel's is excellent) and the determination to concentrate on Romanesque are all you need. *Side-note:* Be in Burgos Cathedral on the hour any hour to see the sixteenth-century clock do its number as the gay painted figure of a man lurching from a vertiginously high spot on the wall opens and closes his mouth and moves his hand. The curious thing about this piece of pre-Disney gadgetry is that it is not cute when Papamoscas ("the Flycatcher," as he is called) moves, but somber, almost terrifying as if he knew, with John Donne, for whom the bell tolls.

Sunday, the sounds of Sunday in Spain can outshine the sights. If you have the magnificent luck of one recent traveler, you will leave Burgos in the morning, stopping on the way at the monastery of Las Huelgas, where the tender, fluted voices of the nuns sing around you. Then, on the way to Logroño, in the cathedral at Santo Domingo de la Calzada, the village known for a miracle involving a roast chicken that got up off its platter and crowed, you will arrive in time for Mass when a live white hen and rooster high in a Baroque chicken coop cluck and crow their responses with the celebrants. At lunch in the *parador* off the church square, an inn built within and out of the heavy stone arches of the early pilgrim hospice, the visiting choir from Pamplona sits at a long table and, waiting for their meal, sings quietly, in Spanish, "Swing Low, Sweet Chariot" and "I'm Going To Lay Down My Sword and Crown."

Sunday afternoon and the sounds of near silence. You will have stopped and looked a little around Logroño and later, in Nájera, at the eleventh-century monastery of Santa María la Real growing out of a red cliff wall in a countryside shivered with the history of war between Pedro the Cruel and Henry of Trastamara. You are driving now, for no better reason than that it is there and beautiful, over the snow-line Sierra de la Demanda with in your ears only wind, rushing trout stream, distant bell, dog bark, and sheep bleat. This, over the mountains, is not a much traveled road but leads back to the main route near the turnoff to something you have no (Continued on page 134)

One of the joys of collecting Spain past is that Spain present makes it easy. Iberia, Spain's national airline, gets you there and, in Spain, hops you around with dispatch, comfort, and the one-to-one concern of polite stewardesses in nifty new silver-buttoned suits and swirling prints by Elio Berhanyer.

In winter, November 1 through March 31, Iberia lowers fares and, in addition, plans extraordinary one-week tours at reasonable prices to places with, incidentally, year-round spring weather. In economy class—round-trip winter fare, $452—passengers may make one stopover: fly New York to Madrid and return via Las Palmas on the Gran Canary Island. Or, fly Málaga-Madrid-New York. In winter, the Canary Islands are pleasantly warm and bloom with flowers.

The greatest come-on: G.I.T. fares (Group Inclusive Tours) when on a certain date, ten people, not necessarily on the same land itinerary, fly the Atlantic together. On a G.I.T. plan, round trip for a one-week stay is $230 including one stopover.

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1. Tighten both buttocks. Hold for the count of three. Relax slowly. Repeat.
2. Now pull in the stomach. Hold for the count of three. Relax slowly.
3. Now try squeezing one buttock at a time for the count of three. Relax slowly.
4. Fold your hands and rest them on your thighs. Push into your thighs, hold for three seconds, then relax. Without allowing anything to move, pull your hands toward your elbows. Hold for three seconds, then relax.
5. Press your feet through the floor. Now pull them up toward the ceiling—but do not allow anything to move.

Beauty is as beauty does

An interest in beauty must include an interest in the environment, and the beauty interests are increasingly aware of that fact. . . . Biodegradable packaging, simpler packaging to prevent waste of materials, recycling of such materials as paper and glass, and employment of reusable packaging, even, most revolutionary, offering beauty products for sale in bulk with the package supplied by the customer. It's good news for us all, and here are some of the newsmakers: Ultima II by Charles Revson is offering a delicious new collection of skim milk and honey moisturizers, cleansers, and toners. All are more than ninety percent natural. The small proportion of non-natural agents used (as preservatives) are safe for the skin and biodegradable. The packaging, too, is simplified and the flexible paper wrapping is more compatible with recycling requirements. . . . Clinique requests that all bottles and packaging in their line be returned to the stores so that the glass can be ground down and melted into new glass, and the paper similarly recycled. . . . Cabaret, a new line of nail polish, is offered for sale in the bottle as is. No little cartons, no little folder inside the carton. Just a bottle of nail polish in wonderful colors (including, natch, a Sally Bowles green). . . . Apothecare offers all their products in bulk or on tap. That is, you buy as little or as much of a product as you like. Bring along a bottle or bag or box of your own, and it will be filled. If you didn't happen to BYOB, the Apothecare people will supply a simple, reusable container. . . .

Musk plus

The rage for musk continues unabated, but it looks as though we're entering a new cycle. For years, musk was the supporting player, rather than the star, in perfume. It was the fixative, ensuring long life for the major fragrance. Then came the passion for pure, unblended musk oil. Just the warm, sensuous scent of musk alone. . . . Now, it's musk plus. New musk oils and essences stepped up with a dash of something else are hitting the market. . . . Dana, of Tabu fame, have added hyacinth to their musk oil; A. Ashley pipes in woodsy overtones to their musk oil; Apothecare offers musk "with soul"—namely, top notes in a choice of three fragrances including jasmine. Or how about Strawberry Musk Oil? That's by RH Cosmetics. . . .

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Makeup for people who don't wear makeup

This is the way it works—it's tremendously sheer, but provides a natural-looking skin tone, a flawless finish. It's new **Transition Makeup by Clinique,** in an aerosol mousse—a finger's touch sends out a spurt, enough to smooth over the face. Comes in six shades that carry you from one season's look to another, ranging from pale bisque to deep glowing bronze. You can fake a tan or a non-tan—also fake a cheery look on draggy days—all without looking the least bit made up. Already the troops are wild about it. . . . Other Clinique news: a cream version of their Dramatically Different Moisturizing Lotion that has packs of devotées by now. This, called **DDML Concentrate,** is meant to be additional lubrication for wherever skin shows dryness, especially the eye area.

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McClurkans, Wichita Falls
Palais Royal, Houston
Polly Adams, Laredo
Rhodes, San Antonio
Rhodes-Wolf-Marx, San Antonio
Sanger Harris, Dallas
Stripling's, Ft. Worth
The Popular, El Paso
The White House, El Paso

UTAH
Castletons, Salt Lake City
ZCMI, All Stores

VERMONT
Bertha Church, Burlington

VIRGINIA
Garfinckel's, All Stores
Merle Norman, Virginia Beach
Raleigh's, All Stores
Sears Betty & Bob, Portsmouth
The Hecht Co., All Stores
Woodward & Lothrop, All Stores

WASHINGTON
Lamont's, Seattle • Spokane
The Crescent, Spokane

WEST VIRGINIA
Anderson-Newcomb, Huntington
The Smart Shop, Huntington

WISCONSIN
Dreyer-Meyer, Milwaukee
Grace Meany, Racine
Merle Norman Personal Touch, Janesville
Oreck's, Superior



Olga's Mix-and-Matchery:

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Olga has such a gift for wrapping. The moment you slip into this exotically printed Secret Wrap-up™ Robe, you'll feel it. The secret: a hidden elasticized waist, cleverly fitted, that never slips, or unties. Underneath: the beautiful bias shaping of Olga's famous Bodygown, with a sleek Freedom Front® bodice and languid, graceful curves. From Olga's joyous collection of Mix-and-Matchery. 9.00 to 36.00. And just in time for Christmas... but why wait?

behind every OLGA there really is an Olga

See facing page for Olga's Where-To-Buy

Love your hair™



Now Wella gathers nine herbs from the good earth to bring out the beauty nature put in your hair.

New Wella Care Herbal Shampoo, cream or liquid concentrate. Either formula gives you a fragrant blend of nine fresh herbs. Clover Blossom. Ginger. Yarrow. Camomile. Horsetail. Rosemary. Nettle. Speedwell. Birch. Gentle as summer rain, Wella Care Herbal shampoo leaves your hair lively and sweet, naturally clean.



New Wella Care Herbal Conditioner contains the same natural herbs, and it's enriched with famous Wella Balsam. Strengthens. Smooths for easy combing. Adds body and shine. Includes organic compounds which help restore hair's natural balance. Use new Wella Care Herbal Shampoo and Conditioner to beautify your hair with the clean, earthy goodness of herbs.

The loveliest hair gets Wella care.® Ask your hairdresser.

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Love's Autumn Face

Only Love's new blendable creams can give it to you.

Love's new Creamy Cover and Creamy Cheek Color are uniquely lightweight and blendable to give you perfect coverage and color control. Use a little Creamy Cover for a sheer, translucent look. More for a super-flawless finish. Use a little Creamy Cheek Color for a light, translucent blush. More, for a richer, warmer glow.



Love's Creamy Cover™
Ivory Beige
Creamy Sandy Beige
Soft Tan
Tawny
Deep Tawny

Love's Creamy Cheek Color™
Clear Red
Red Wine
Luscious Peach
Warm Pink
Indian Bronze
Burnt Sienna

Love Cosmetics by Menley & James.

VOGUE
NIEW
1972

VOGUEHEALTH

BY MELVA WEBER

GET A GOOD BITE ON STAYING WELL

THE TOOTHACHE IN YOUR SHOULDER

If you are constantly complaining of minor earaches, headaches, or pains in the neck, arms, or shoulders and your doctor can't find anything wrong, try your dentist. The problem may simply be "temporomandibular joint dysfunction"—that's bad bite. According to New York dentist Nathan Allen Shore, even one tooth, badly positioned, can put the jaw joints in front of each ear out of line, setting off painful muscle spasms in your head. This, in turn, can trigger off pains in neck, arms, or shoulders—pains that are often considered psychosomatic. But, says Dr. Shore, it's the pain making you neurotic, not the neurosis causing you pain.

WHAT WAS THE MATTER WITH JANE?

When J.A. Swift of the Unilever laboratory near London recently examined a lock of English novelist Jane Austen's hair through his electron microscope and discovered that she rarely, if ever, brushed it during the last three years of her life, the story made news all over the world. Was she simply neglectful of her appearance or might there have been a deeper reason?

During her last illness, Jane Austen described her looks as "black and white and every wrong color." It could be that she was suffering from the frequently lethal Addison's disease—the inadequate functioning of the adrenal gland. This malfunction, which is characterized by a browny pigmentation of the skin, can result from a severe emotional shock and—its other symptoms being severe prostration, progressive anemia, low blood pressure, diarrhea, and digestive disturbances—may be the origin of the expression "going into a decline," so frequently used of lovelorn Victorian girls. Miss Austen, who in her youth was quite pretty with short dark natural curls framing her face, died, unmarried, in 1817 at the age of forty-two.

WORTH THE LABOR

Premature babies who must be delivered by Cesarean section are better off, one doctor thinks, if the mother goes through at least twelve hours of labor before surgery. Dr. Robert V. Kotas of Tulsa, Oklahoma, believes that the actual process of labor somehow teaches the infant to use its own lungs and that those given this breathing space are three times less likely to have serious respiratory problems.

DAVID MOREAU REPORTS:

News from an English medical writer: Major surgery seems to be becoming safer. In fact, in many cases, surgeons worry less about the actual operation than they do about unpredictable side effects. Blood clots, one of the most common of these (they are responsible for about three deaths per hundred serious operations), are almost certainly caused by deep vein thrombosis. This coagulation can now be prevented, said Dr. J. G. Sharnoff of Mount Vernon (New York) Hospital, by giving small doses of an anticoagulant called heparin before and after surgery. ★★★ Progress reports from the continuing research toward a future gall-bladder pill to eliminate painful operations and long convalescences confirm that a daily dose of a gram, or more, of the bile compound chenodeoxycholic acid dissolves even large gallstones. Dr. John L. Thistle, at Mayo Clinic in Rochester, Minnesota, suggested that small daily doses also may prevent stones in people whose gallstone tendency is diagnosed early. Possible long-range side effects haven't been studied yet. ★★★ Prostaglandin—present naturally in both semen and menstrual fluid—has long been known to cause strong muscle contractions and vascular dilation. The Swedish Dr. Sune Bergström has devoted the last sixteen years to trying to find a way of applying these properties to aid pregnant women who have difficulty in labor. Recent British hospital tests indicate that he at last seems to have succeeded. A few millionths of a gram of the prostaglandin E_2, taken orally, induced natural labor safely and quickly in the great majority of women given it. Manufactured synthetically, this complex substance could provide a safe and predictable method of inducing both abortion and childbirth.

SAVE A TOOTH —PLANT IT

When badly placed or impacted teeth are removed to be then replaced in proper position, they are usually transplanted immediately. Now, three Swedish dentists and experts in this field, Dr. Karl-Johan Olander, Dr. Gosta Lundquist, and Dr. Per-Osten Soder, say that the jaw and gum should be allowed to heal first and the tooth re-rooted weeks, or even a year, later. This avoids the complications sometimes caused by replanting in already inflamed tissues or in a space made larger than the tooth by the recent extraction. The three dentists have developed their own cell-cultivation technique to keep the teeth in good condition until they are re-rooted.

BETTER THAN SLEEPING PILLS?

You do sleep longer, better after a nightcap of warm malted milk. Two similar studies (one at Guy's Hospital Medical School in London; the other at the University of Edinburgh, Scotland) found that, compared with volunteers who did not have the drink, those who were given a glass of warm malted milk definitely suffered fewer of the small body movements that cause restless sleep. What's more, the effects lasted right through the night. The Scottish researchers also discovered that, while sleeping pills become less effective with continued use, malted milk apparently does not—in fact, its impact increases.

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NEW..... A JOY SPRAY
INTRODUCING - THE EAU DE JOY ATOMISEUR - AEROSOL
THERE IS ONLY ONE JOY... THE COSTLIEST PERFUME IN THE WORLD

Vanity Fair introduces the "no seams in the panty" pantyhose

It's called Toe-To-Toe, and it's the first breakthrough in pantyhose design in over ten years. All the seams in the panty area have been eliminated. The result: unbelievably smooth comfort. The Cuddlers yarn stretches with you in all directions, too. So there's no straining or shifting out of a perfect fit. You'll find Toe-To-Toe in sheer tones and fashionable colors at better department stores. Vanity Fair/Leg Fashions, 640 Fifth Ave., New York, N.Y. 10019.



VANITY FAIR, LEG FASHIONS

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GREENVILLE, S C 29611



"Soft, subtle, feminine . . . Alaska Fur Seal says it all."

NAN DUSKIN
PHILADELPHIA

VOGUE OBSERVATIONS



NEW YORK: Tomorrow night, the 16th, is **NORMAN NORELL** night. In a singularly rare homage, arranged and assembled by the Parsons School of Design and presented at The Metropolitan Museum of Art, Norman Norell will be honored for what he stands for in American fashion—the heights. Norell, above, surrounded by a minute few of his designs from the past forty years, is the "dean" of the American fashion industry—the man everyone in the business looks up to for the highest standards of quality in cloth and workmanship—not to mention design punch. At seventy-two, Norell is exactly the man he's always been—hard-working, modest and reserved, but straight-shooting and no-nonsense gutsy when the chips are down. He's not from Indiana for nothing. The cavalcade of Norell fashions for the museum presentation—starting with a red-and-white striped organdie circa 1932 (above, second from right)—has been loaned by Norell fans from all over the country, some of whose N.N. collections now number in the hundreds. . . . And while the fashion industry is saying Bravo! to Norell, **LORD & TAYLOR** is bravoing Norell's alma mater, the **PARSONS SCHOOL OF DESIGN,** because the store believes that the school "has consistently turned out top American design talent." Some former Parsonites, including Norman Norell, Donald Brooks, Chester Weinberg (sketch **1**), and Kasper (**2**), have designed special clothes for the event. In addition, some students' "dreams" have been manufactured to be sold, for example: **3,** Thawat Yangphaiboom's coat; **4,** Ridgeley Mayer's plaid pants suit; **5,** Jane Semba's scarves and caps. . . .







For First Ladies...Introducing The Burlington Presidential Collection

Start living like a President's family should with a new opulence in No-Iron percale sheets...The Burlington Presidential Collection. Woven with over 200 threads per square inch, they are a soft soft blending of 50% KODEL® and 50% combed cotton. Luxurious—yet crisp looking, require so little care. In Trousseau Blossoms shown in Porcelaine Blues on Bone; also in Porcelaine Pinks on Bone. At fine stores.

Burlington Presidential Collection

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VOGUE BOUTIQUE

BOGUS BIJOUX



Oh! the jewels Saint Laurent creates for his couture collection—so luxe, so beautiful . . . they're bogus, of course, but they gleam like gold, glow like rubies or pearls, glisten like crystal. . . . Colony translates them for the U.S.A. . . . **1.** Baubles of balls of gold-colored metal. $12 to $75. . . . **2.** Ropes of pearls, centered with lapis lazuli nuggets ($30) with a swinging pendant of ruby ($28). . . . **3.** Crystal-and-ruby earrings, $15; crystal necklaces, each $28. . . . In sketch, ruffled shirt of gauzy lamé by Saint Laurent Rive Gauche. All these things, at Saint Laurent Rive Gauche boutiques everywhere.

FAUX FUR,

designed in Paris by Givenchy . . . it looks like black seal with touches of matching mink, but it's really Borg fabric of Orlon. Made here by Sportowne Futur, $200. Available in the Givenchy Nouvelle Boutique at Bergdorf Goodman. . . .

JOE EULA, WILBUR PIPPIN



White Shoulders

Evyan Perfumes, Inc.

Background: Ladies in waiting to Empress Eugenie — Winterhalter Painting from the Royal Collection, Buckingham Palace, London.

'72 ELECTION

ONE WOMAN'S VOTE

Part 5 in a series

The "image" a candidate makes —and chooses

BY ELIZABETH HARDWICK

Visibility! This state of being able, if only for a moment, to command the eye, the concentration of millions on the conventions destroyed the candor of chairmen and candidates, nominators and image manufacturers, of demonstrators, police, officeholders, and the newsmen themselves. All were assigned to the peculiar, subliminal drama and if they did not somehow manage to appear consonant with their message, suitable to their purpose and intentions, then they felt themselves to be losers in their costly television designs upon the voter, the viewer, the opinions of the country itself.

The most interesting news about the Democratic and Republican Conventions has come later. We are told that both were turned off by a great part of the television audience in favor of summer reruns—or simply nothing, silence. One's spirit sinks or rises almost equally with the possibilities churned up by these facts. The summer reruns depress. It is humbling indeed for any real event, alive with assembled citizens from—and for once literally—every part of the land, to lose out in such a contest. But then the heart leaps up with the national rejection of the opportunity to be wooed and seduced by the fantasies from the podium. It is distressing to reckon the faith and fear, the mad, greedy calculations that reached out for the favors of the mysterious, unknowable powers of television—the crazy medium with its miracles and supernatural connections. The two Conventions were genuinely different and so the rejecting inclination did not rest upon partisanship.

It may be that this particular ceremonial, this form of political decision, has lost its hold upon our imagination. The roll call, the place names, the accents are aural, and perhaps they rang out their tingling message of national identity more truly on the radio, in the dark, faceless. Conventions are also in some ways enhanced by memories, even if only of 1968. The form and the style amuse at least by repetition. The television ratings tell us that we are not thoroughly politicized and do not hunger for every chance to draw near to political parties and their leaders. In truth, conventions belong to the participants as an event. They have real meaning for the country, but that part of it directed to the ones at home, before the screen, is heavy with inherited style. As for content—in convention speeches no man is on his honor. After the festivities, the next day is always the cold dawn of real politics.

Running on the issue—this is a phrase, representing the high road of advocacy, the purest political conduct. It is serious, worthy, an ennobling pedagogy undertaken in the interest of public education. On the other hand, the issues are seldom practical ones. They are the blinding dazzle of real problems the nation faces. They are large; but there is, during a campaign, something larger: the bitter and brutal obsessions of the sheer will to win.

Parties and candidates try to form the issues with a sort of stately terseness. They are surrounded by a suspicious solemnity that cannot disguise the fearful complexity and murkiness of all that should be clear and compelling. The issues, all of them, are never fixed. They show a threatening volatility, the inconstancy of love. "They flee from me that sometime did me seek," and so with the campaign issues. Too much concreteness is *hubris* or simply folly; and a candidate's reckless clarity of statement can itself become an issue, *the* issue. At certain moments candidates are said to be "looking for an issue" and at others they are hoping an issue will vanish.

Issues may be the broad decisions a government must always make—taxation, budgets, and allocation of the precious dollars rendered with a surly sense of necessity by the public. And there are fierce particulars of policy such as the war in Vietnam. Both candidates talk of peace. President Nixon puts the word "lasting" in front of it and the adjective carries for him the widest resonance. He seems to have a vision of an almost celestial operation, the coming of the Kingdom out of blood and ash.

Senator McGovern plunged from the futuristic eschatology of "lasting peace" to the abyss of "immediate peace"—a vision peopled with leaders in flight and coalitions forming. What, in the strange, agitated relaxation of actually being the President, these alternatives would mean for the country the groggy voter is naturally not at all sure. Expediency and emergency give successful candidates the possibilities of being themselves, something they cannot risk in the running. One's own conception of the issues are never quite on a level with one's assurance of the candidate's intentions, if indeed he has intentions at every point.

At the two Conventions, youth became a commodity, a promising new issue on the vote market. The youth were, like the women, scarcely a page of youth script to be read and memorized. Some of them seemed to have been born old, with the stoop and fat and resignation that are the burden and the consolation of piling decade upon decade. Others seemed hardly old enough to decipher the messages of political congratulations that came their way. The youth were urged, flattered, exploited. They were like lazing or swift leopards on the plain—at the head of each one there was the candidate's rifle, pursuing a trophy.

The voter whirls through the air, a lost satellite, guided only by a nervous hope. When he tries to land where he wishes to rest, he breaks his bones on the hard, dense, unyielding stone of national problems. Of course there are always those who *know:* the undeviating, staring partisans who hardly notice the crashes along the way, since their mind is fixed on the end of the journey.

In a Presidential election, the voter is seen by the candidates as the vessel of all knowledge and all ignorance. It is the candidates' problem that they can never decide which the blank-faced voter really is. ■

HOW TO LOOK REALLY MARVELOUS AND BEAT THE WEATHER

The fashion...the beauty tips...what makes it all work

First you take a point of view: you're going to win. You're going to win because there's a whole new attitude—"an inner weather"—about dressing now. About beauty. About facing the fact that you don't have to wear rainy-day drabs—there's something better; something racy and good-looking to storm the elements. And the way you pull it all together is going to make you look smashing and feel great. Practical chic is every woman's right—her right to be warm when it's cold, dry when it's sleeting, sheltered when the wind blows. Fashion that doesn't give her all of this in spades is simply not modern fashion.... So have a super raincoat, a trenchcoat long enough to keep your legs dry above boot-level, with a collar that turns up high, and wear a sweatery little cap or a brimmed hat—remember this is a season for hats; rediscover how warm they are, how nifty they are about protectng your hair from dehydrating weather.... On a bright day with blazing blue skies and high winds, think in terms of suède or leather, the sure wind breakers with built-in star quality. Tinted glasses to keep out the glare—they have a nice touch of mystery about them. A flying muffler. A good leather shoe with the sturdy lift of a thick rubber sole that's proof against cold city streets.... Look sharp in pants and a chopped coat with a lot of wrap. Or over skirts worn with ribbed stockings and rolled-down socks for warmth and dash.... Sink into the offhand luxe of a fur coat, maybe a biggish fur coat with the soft tonalities of lynx that you throw back indoors to show a jersey dress in the summery color of melon. (Imagine how *that* lifts spirits on a grey day!)... Color can be your secret weapon against the weather; even when you're dressed, as you will be this year, in one tone from head to toe, there's always the flash of another color—a sun-yellow silk shirt, a red cashmere turtleneck, or a layer of something pale clear blue. Layer, as we've said before in these pages, is a key word; to beat the weather you should be turned out so that you can peel down when you hit the *chauffage central*.... All of this and more you'll see in this issue, plus a survival plan for beauty and some new angles on the real makeup that's lighting up faces and making sunny weather wherever you are.

Fur news to beat the weather: the comfortableness of being in a big wrappy cedar fox coat that's all warmth and lightness—no weight to it at all. And the coziness goes head to toe—wool plaid hat pulled down on the head, muffled-up turtleneck, knitted gloves, wool tights—and a beautiful new boot with the fit and suppleness of a shoe, simply extended on the leg and rubber-soled against icy streets. By Viola Sylbert for Alixandre, of dyed Norwegian blue fox. About $2,500. Henri Bendel; Nan Duskin; I. Magnin. Cinandré coif....New protection for faces in and out of the weather: Orlane's B-21 moisturizing plan—Emulsion cream applied over Lotion Colloidale.

PENN





HOW TO BEAT THE WEATHER

...WITH A BACKBRUSH

in the shower, work your favorite moisting cream or lotion deep into the skin using an even circular swing....Don't miss a smidge of what your new bare-backed dress will show the world.

...THE INSIDE-OUTSIDE STORY

when your skin is steamy-warm from a bath or facial sauna, try a tisane of linden or rose hips as a pick-up, a good way to ward off dehydration. Brew like tea, or—if you'd rather—have real lapsang souchong instead.

MOISTURE

eight ways to beat dryness in any weather

...GOOD-VIBES FRICTION

the way the Finns and the French do it—with a hand-knitted horsehair strap. Whips up circulation, flakes away roughed-up skin, makes you feel luxe-y if you splash all over with cologne first.

...MOISTY CREAM

extra lashings massaged into shoulders that are meant to be seen—bare and beautiful with your new pale float-of-cashmere dress at night.



PENATI

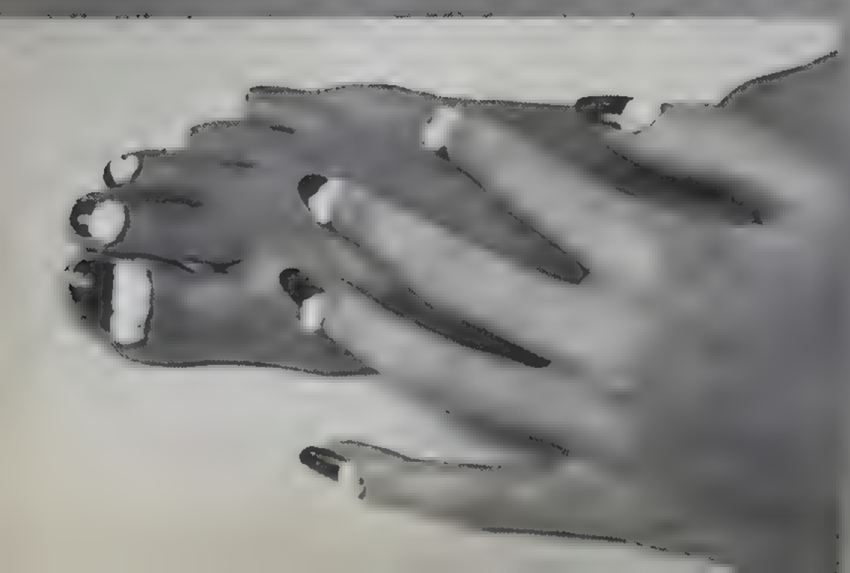
HOW TO BEAT THE WEATHER

...STEAM AND HERBS

cream face lightly; make a tent of towelling over a bowl of hot, hot water sweet with rosemary, camomile, mint, whatever. Feel the rush of warmth on your skin's surface; know your pores are being cleared—all the better to clean them. Don't overdo—a few minutes' steam is good; a lot is drying.

...CREAM FOR HEALTHY NAILS

—ten toes, ten fingers; massage carefully around every nail—do it often. Remember, nails and skin are one and the same part of you, all craving moisture and nourishment. Scrub and dry well; keep track of rapid decrease in chipping, cracks, splits.



PENATI

MOISTURE

ways to beat dryness in any weather

...GEL AND FRUIT

the base of an extra-moisturizing masque—smooth on, lift off to discover your skin revived, toned up, still retaining the masque's new mist.

...WRAPPED-UP HAIR CONDITIONER

—first massage scalp, working up warmth; part hair four ways and smooth conditioner into each part. Make a turban of Saran Wrap to hold that "baked-in goodness" for twenty minutes or overnight. Then shampoo.



WEATHER: HOW TO BEAT THE DRYNESS

how the weather works . . . how to out-smart it

AND NOW A WORD ABOUT THE WEATHER:

The weather itself is what we're talking about right now . . . and some facts you may not know. First, there's the Wind Chill Factor, a gauge devised by the U.S. Navy that bears watching. Skipping the math, it boils down to this: if the temperature is—for example—20° and the wind velocity is 40 mph, you'll *feel* colder than you would if the wind were blowing 10 mph. And that breeze is speeding evaporation, rushing moisture right out of your skin. . . . Windburn, then, is a true dryness induced when the skin is deprived of its natural moisture/oils.



PENATI

EYE DROPS: SOOTHING, CLEARING

eyes the wind has worried . . .
eyes that want to sparkle plenty

A DERMATOLOGIST HAS THIS TO SAY:

"When the oils are removed faster than they can be replaced, when body moisture is allowed to evaporate at a greater rate, when outside influences like wind, cold, and dust gain easy access to the skin surface 'chapping' begins."

WHAT TO DO ABOUT ALL OF THIS AND YOU

When it's cold outside, avoid too hot water; to hard water, add softener. If you're soap-inclined, use one of the super-fatted bars. Use after-bath creams and potions with a built-in wealth of moisture/oil so the skin can hold on to moisture. SLATHER on pre-makeup moisturizer, then do something else for five to ten minutes, blot face with tissue, then make up as usual. Consider the relative dryness of your skin when you pick foundations—many contain a fine quotient of moisting stuff. A good creamy lipstick gives better protection than a transparent one.

BALM IS FOR YOUR BODY—ALL OF IT

Of course, you tend to dwell on your face, but think carefully about that bath we mentioned—98° is its ideal temperature. Get a loofah (see one two pages before this) and use it to float away flaky skin, to be Ms. Clean herself. Proper drying is vital—have thick posh towels and a big terry-cloth robe to fall into. . . . Another dermatologist we know says the hot air indoors is a "super sponge," a robber of the skin's succulence and elasticity.

STEAMING CAN BE DONE TWO WAYS

One we showed you just a page back; all you need for that is a good Pyrex dish, towelling, and the sweet, modest luxury of herbs. . . . If a quick, set-to-go gadget is more your style, treat yourself to Lady Schick's Facial Sauna; just add water, plug into lamp socket, and cosy up to a clear plastic mask. This mists and moisturizes in minutes, clearing pores, cleaning, cleaning, cleaning.

BIG HAIR-RAIDERS: DRY HEAT . . . COLD

Both simply terrible for your hair; it suffers, goes brittle, splits, picks up static. Fortunately, there's a rescue squad of good conditioners available to correct all this. We gave you a glimpse of the system one page back. The idea is to start with massage. Correctly done, it really MOVES the scalp. Place thumbs at base of neck, one on each side of the spine; work upward slowly towards the ears, then slowly back down. Meanwhile, your other fingers should be agitating up to the crown of the head; use the full length of your middle finger. Carry on until your scalp feels warm; then follow the simple directions on page 63, winding up with Saran Wrap. . . . If you're not good at this, try a rinse-in-to-stay conditioner. . . . And always shampoo in soft water. (Incidentally, if you live in a soft-water area, a "telephone shower" attachment will make any shampoo lots easier.) . . . If you want to be pampered, walk to your friendly salon and have everything done there. Great for the ego.

Pale fox chopper wrapped against the weather—a natural over pants, with a little sweatery tweed hat pulled right down to the collar. . . . When you're dressed like this, you really know what warm and cozy is. By Givenchy for Alixandre, of natural Golden Amber fox. About $2,000. Miss Bergdorf of Bergdorf Goodman; Jacobson's; I. Magnin. . . . Now that everything's under cover but your face— Alexandra de Markoff has what you need: Alexana Daytime Moisturizer and lipstick with built-in emollient in Ginger Peach.

PENN



HOW TO BEAT THE WEATHER

RAIN CHECKS— CLASSIC TRENCHCOAT

with two great ways to cover your head

The raincoat that *is* a raincoat—tattersall checks in navy, gold, and brown, refreshingly crisp and clean when all else is damp and dreary. Left, with a brimmed hat for head-cover, rolled-down Argyle socks, shiny brogues with high wooden platforms that lift feet up from puddles. Coat, Main Street by Tom Fallon; Dacron and cotton (Galey & Lord fabric). About $70. At Lord & Taylor; Joseph Horne; J. W. Robinson; Frederick & Nelson.

The wrapped head, right, a sure way for hair to beat the weather: a turban of tan rubberized chambray. Plus big specs to protect eyes from splash.

Turban by Don Anderson for Scheer Bros. Accessories, next to last page.

WINNERS BY TWO LENGTHS

Real raincoats—to the knee for tights and socks, chopped for pants

The classic trenchcoat, left, that everyone wants now—buttoned up, collar up, unbelted here to fall straight to the knee. By Henry Friedricks, of cork-colored poplin. Of Dacron and cotton (Galey & Lord fabric). About $95. At Saks Fifth Avenue; Halle's-Cleveland.

Rain chopper in camel canvas, right, huge patch pockets, fly front, right as rain over Jaeger grey flannel pants. Coat, Main Street by Tom Fallon, in polyester and cotton. About $56. At Bergdorf Goodman; Swanson's; Frederick & Nelson.

Accessories, next to last page.

News for feet and legs: socks rolled down like cuffs over tights—for warmth as well as dash—with new-fangled galoshes that fit, super-trim and neat, over shoes. Shiny red rubber with zip fronts, white soles. Bonnie Doon socks. Foreign Footwear galoshes, $21. Bloomingdale's.

KOURKEN PAKCHANIAN

HOW TO BEAT THE WEATHER



STORMCOATS—
PALE, FURRY, WRAPPY

with hats turned up against the wind, down against the rain

The depths of coziness in a storm, left—
a big deep natural raccoon collar and furry
lining in a wrappy coat of off-white canvas.
Wrapped, here, over warm tights,
rolled-down socks. Coat by Weatherbee, of
polyester and cotton with Borg Orlon pile lining,
Zepel finish. About $135. Lord & Taylor;
Marshall Field; I. Magnin.

Cream of corduroy, above—a classic
trenchcoat wrapped and tied over
brown district-checked pants from Jaeger.
Coat: Main Street by Tom Fallon,
of cotton (Crompton fabric). About $85.
Bergdorf Goodman; Swanson's; I. Magnin.

A polar-bearhug of a jacket, right, in
shaggy white fake fur. Good length to wrap
over pants—these, pleat-topped beige
corduroy. Jacket by Anne Klein, of Verel and
acrylic (Glenoit fabric). About $90. At Saks
Fifth Avenue; L. S. Ayres; Frost Bros.
Accessories, next to last page.

FOURAN KALOUSTIAN

HOW TO BEAT THE WEATHER



Pants suit for a windy day, far left—rust-colored pigskin suède with a wrap-and-tie jacket. By Bill Smith for Sequel I. Jacket, about $180; pants, about $112. Both: Bergdorf Goodman; Chas. A. Stevens; Lou Lattimore. Suède chopper, left: bronze pigskin lined in fake fur—all the ease, all the swing, all the coziness you could ask for—zipped over a grey flannel skirt. And when the wind chill is a big factor, don't forget your wrap-around muffler, rolled-down socks. Coat by Beged-Or; lining of Dacron and Wear Dated Acrilan (Glenoit fabric). About $200. Henri Bendel; I. Magnin.

KOURKEN PAKCHANIAN

SUÈDE—THE NATURAL WIND-BREAKER

. . . sometimes furry inside . . . with snug little hats, knitted gloves, crêpe-soled shoes

Perfect little zip-front blouson, right, in dyed beige Taiga —suède side outside, fur inside, with knitted waistband and cuffs to seal in that extra warmth. Turned out here with a Jaeger patterned pullover and tweed skirt, and everything else you need to beat the wind: snugged-down suède hat, knit-and-leather gloves, knitty tights, Oxfords on high crêpe soles. Jacket by Emmanuelle Khanh for Beged-Or. About $260. At Bloomingdale's; I. Magnin. Accessories, both pages, next to last page this issue.

HOW TO
BEAT THE
WEATHER

Wrappy raccoon, left, in a wonderful golden-brown color with matching leather elbow patches and sash and a great big collar to pull up around your face... a long muffler to wrap and fly. Jacket, of dyed raccoon, by Pierre Cardin for Michael Forrest. About $695. Jaeger wool-and-camel's-hair pants, about $40. Both: Jaeger International Shop. Jacket, at Kaufmann's; Gidding-Jenny; Jacobson's; L. S. Ayres; I. Magni

KOURKEN PAKCHANIAN

FUR AND SHEARLING COLD-BREAKS—

the warmest jackets, the warmest way—with pants, pull-down hats, racing gloves

Shearling workshirt, above—the warmest shirt you could have—hide side out, fur next to you, snaps everywhere, another shirt and sweater underneath. Jacket, about $200; green cotton corduroy pants (Crompton fabric), about $40. Both, Ralph Lauren. Bloomingdale's; Britches of Georgetown; Joseph Magnin. Corum watch.

Big little things to beat the weather, right: a snappy-brimmed checked wool hat that really fits the head, by Don Marshall...knitted racing gloves with leather palms, by Roger Faré. Accessory details, next to last page.



THE PALE COLORS FRESHEST WAY TO BEAT THE WEATHER

The lightness. The softness. The prettiness of them... under furs...when you come indoors and peel off the outer layers...in the warm sun where they're just as delectable as they've always been. The thing is that you no longer have to wait for sun and summer to enjoy them—pale colors are year-round now. Take peach. Take it anytime. The sooner the better. Not another color can touch it for pure flattery and the lovely soft light it throws on the face—like the pale peach sweater set, left: the clearest, cleanest color ever...up north or down south. By Hark, in angora, lamb's wool, nylon. About $52. Altman's; Higbee's; Makoff. Grey flannel skirt by Liz Claiborne for Youthguild, in wool and nylon (Anglo Fabrics). About $50. At Lord & Taylor; Higbee's. Necklace by Frank Mastoloni....One of the prettiest ways to bask in peach flattery—this soft little wool shirtdress, right: good enough to color your whole outlook and completely make your day (regardless of where in the world you happen to be). By Kasper for Joan Leslie, of wool jersey knitted in America (Lebanon-Wyner fabric). About $105. At Miss Bergdorf of Bergdorf Goodman; Garfinckel's, Washington, D.C.; Kaufmann's; Hudson's; L. S. Ayres; I. Magnin. Seaman Schepps coral link bracelet. Accessories, next to last page. Coiffures on all ten pages, by Maury Hopson. The house photographed on these eight pages, designed by Richard Meier.

KOURKEN PAKCHANIAN





KOURKEN PAKCHANIAN



FRESH PEACH TO BEAT THE WEATHER

Peach—there couldn't be an easier, more becoming color to wear. And now you can enjoy it year round . . . it's come into season for all seasons. One fresh way is a peach wool knit pants suit, left—shirt-jacket and cuffed pants with a white wool knit shirt, a peach challis scarf. By Kimberly,

knitted in America. About $175. Bergdorf Goodman; Garfinckel's, Washington, D.C.; Neiman-Marcus; I. Magnin. . . . Up north, down south, a peach-and-white blouson, center, a ribby peach tank top. On hand, Dior's unbeatable Crème Pour Les Mains along with Crème Abricot to keep nails weatherproofed. Knits, SWI by Rosanna. Angora, wool, and nylon blouson, about $30; wool tank top, about $17. Late October, Bloomingdale's; Joseph Magnin. Baume Mercier watch. A fleece battlejacket, right, so delicious you want to live off peaches forever. Blowing open here (could be Connecticut or the Caribbean) over perfect whites—flannel shirt, pants, sleeveless cashmere pull. By Calvin Klein. Jacket, in J. P. Stevens wool, and Mayflower wool pants, about $140; Viyella wool-and-cotton shirt, about $46; pull, about $30. Saks Fifth Avenue; B. Forman; May D&F. Accessories, next to last page.



LIGHT AND DOWNY TO BEAT THE WEATHER

Three little fuzzy-haired jerseys from Giorgio di Sant' Angelo, soft and cozy—the least wintry thing for wintry weather. . . . The shirtdress in whitened cinnamon, above, with soft full sleeves, wrists wrapped like handkerchiefs, loose tucks—good news the moment it starts to get cold. About $250. Elizabeth Arden Salon, N. Y.; Nan Duskin; May D & F; Giorgio, Beverly Hills. . . . For deep-country evenings or after-ski, right—easy, fluid smock tops and wrapped pants in shades of blue or grey fuzzy-haired jersey. Each turnout, about $295. In blue, at Elizabeth Arden Salon, N. Y.; Nan Duskin; Neiman-Marcus; Giorgio, Beverly Hills. In grey, at Elizabeth Arden Salon, N. Y.; Swanson's. All, in wool, nylon, rabbit's hair (Mayer & Fisher jersey). Accessories, next to last page. . . . The kind of thing that keeps hair soft and easy to beat the weather can be found in Dep's Balsam Herbal Shampoo and Balsam Mist Conditioner.

KOURKEN PAKCHANIAN



SOFT AND PALE TO BEAT THE WEATHER



Nothing can beat a pullover and pants like these when it comes to simple downright ease, this page: the softest pale-beige knit...with brown satin collar and cuffs thrown in. Turnout by Eleanor Brenner for Brenner Bees, in Wear Dated Acrilan. About $75. At Bonwit Teller; Gidding-Jenny; Dayton's; Neiman-Marcus....Seasonless shirtdress, near right, in a pale-beige knit you can put under anything. By Pat Sandler, in wool, nylon, and fur fiber. About $110. Saks Fifth Avenue; Rike's; Swanson's....Hot or cold, rain or shine —here's the pants suit, far right, above, to make light of all the elements: misty-grey knit jacket, pants, shirt...plus a cozy cranberry pull for days when there's a real nip in the air. By Kimberly, in Trevira. About $165. Bonwit Teller; Raleigh's, Washington, D.C.; Maas Brothers; I. Magnin. Pale peach and soft as a shirtdress can be, far right, below: wide-open collar, patch pockets, tie at the waist...and a cashmere cardigan knotted at the neck like a scarf. Dress by Carlye, in Trevira and wool knit. About $105. Lord & Taylor; L. S. Ayres; Swanson's. Accessory details, on the next to last page of this issue.

KOURKEN PAKCHANIAN



UNDERCOAT JERSEYS TO BEAT THE WEATHER



VOGUE PATTERN 8261

VOGUE PATTERNS

Soft, shirty, whitened-grey jerseys, wonderful under coats or on their own—always warm enough and never too warm, even in a steam-heated room. The yoked shirtdress, left, buttoned to the hem and pulled in with a narrow little belt. Vogue Pattern 8261. The shirt-jacket and pants, right, in the same weightless whitened-grey wool jersey, with more patch-pocket ease and a slight flare to the wide-legged pants. Vogue Pattern 2727. Everything in Wonderwool by Belding Corticelli; at Altman's; J. W. Robinson. Accessories, next to the last page. Pattern details on page 134.

KOURKEN PAKCHANIAN

VOGUE PATTERN 2727



MRS. RICHARD MILHOUS NIXON

photographed especially for Vogue by Horst

VOGUE, October 15, 1972

THE PRIVATE PAT NIXON

In a rare interview
at The White House,
the First Lady talks about privacy,
independence, children,
travel, and pride

BY PHYLLIS LEE LEVIN

I know the voice of fame to be mere weathercock—
unstable as water and fleeting as a shadow.
Yet I have pride: I know I have a large portion of it."

ABIGAIL ADAMS,
Second First Lady of the United States

As chatelaine of The White House, which might more accurately be called The Glass House, Patricia Nixon, wife of the thirty-seventh President of the United States, has had, these turbulent four years, her share of honors and privileges and her share of stones. As the most traveled, politically durable First Lady in American history, Pat Nixon has pleased many, failed many, and may be one of the least understood and most underestimated women in public life today. Spare of words, leery of categories (she refuses to be identified with one special cause), correct instead of courageous in her dress, and married to a man who is dogged rather than charismatic, Pat Nixon is, in candor, swamped in the role of First Lady as conceived by the news media as well as by the public at large. So would be any other woman breathing today.

News media are looking for women who lead, who fight back, who soul- and role-search; who, like Jacqueline Kennedy Onassis, photograph spectacularly; who, like Eleanor Roosevelt, are trailblazing humanitarians; who, like Lady Bird Johnson, have demonstrated vigor and a sense of language, the gift to be articulate about The White House corridors that "thunder with history." Of course, the rub here is that none of these women could individually fill the contemporary vision of this First Lady-of-all-purposes-and-inclinations—an improbable composite of executive wife, diplomat, fashion model (will there ever again be a stout First Lady?), feminist, and super-hostess. Presumably Pat Nixon inched a bit closer to this impossible ideal after her visit as official United States representative to Ghana, after her journey to China with her husband. Ever since those trips people have been saying, "Pat has really come into her own," surprised by her warmth, impressed by her dress, admiring her diplomatic success, and believing "she has made the President look better."

What does it mean, Pat Nixon's coming into her own? What is her own? The face is beautifully bony, the voice slightly husky, the speech neat with Western crispness. She cherishes "blessed aloneness," likes strawberry jam at breakfast, strawberry sundaes, to walk in the woods or on the beach, to bowl when there is time at Camp David, and to grow daisies in her San Clemente garden. She has the figure of a young asparagus. She doubles over, arms crossed, when she laughs heartily, which is not infrequently when she talks about her travels, her daughters, or any subject other than herself. She is self-effacing to the point of bluntness, that rare woman who loathes talking about herself, who seems to regard the use of the first-person pronoun as self-indulgent and, in general, prunes her thoughts to a single sentence where others would feel constrained within a long paragraph.

In a special interview for Vogue—and interviews are granted sparingly—Pat Nixon, seated in the graceful, yellow Oval Room, said, between sips of iced tea, that she "hates to give interviews," that she thinks them a "waste of time. I mean, I've been around for so long," she said, "and it's all in the files."

A smiling, patient hostess as well as captive interviewee, Pat Nixon offers a tour of the private second floor of The White House, carefully pointing out the small Victorian table in the Treaty Room, a gift from Mamie Eisenhower, and poking the white-covered massive bed in the adjoining Lincoln Room: "When Prince Charles slept here, he told me it was very comfortable. I hope he wasn't just being polite." The small study off the Lincoln bedroom is this President's sanctuary now and Pat Nixon has added to the Paisley-patterned warmth of the room an ample olive-green velvet-covered chair and ottoman and fitted the closet from ceiling to floor with meticulously ordered records and stereo equipment. "This is where Dick loves to come for real privacy and where he just loves to listen to classical music." It is suggested, when Pat Nixon walks lightly but quickly back to the Oval Room and seats herself neatly once more, that it is easier for her to do than to talk. She swiftly agrees. "I just like to get on with things, and there's so much I'm interested in and want to do."

On the eve of her husband's attempt for a second term as President, what Pat Nixon chooses to do with her time shows a measure of her independence. Blandly, as though she did not know that she had been criticized for spending as much as four hours a day answering the thousand and more letters she receives each week, as though she did not realize how piqued some people are because she has not locked herself into one sustained project, such as Mrs. Johnson's beautification drive, and only periodically has spurred the causes of community self-help programs and volunteerism, Pat Nixon insists "there is no job description for being First Lady. Each First Lady lives her own way and some haven't even lived here. I certainly don't feel forced into any particular role."

One role which Mrs. Nixon has performed to almost universal admiration is that of parent. There seem to be a few visible pangs of regret, in the Nixons' case, over that occupational hazard of all elected officials: time spent away from their children during active campaigning. (Continued on page 129)





"DUDE"

The free-for-all new Broadway musical, with some fifty songs and fake dirt, that says goodbye to Broadway and hello to the future

"Dude" is the first splurge of the season—a big, sprawling musical by Gerome Ragni and Galt MacDermot (two of the three-man team that sprouted "Hair")—a loose, often exciting piece of theater that tries to bury the traditional Broadway show but doesn't quite make it. The real stars, of course, are the new faces, including some of the most charming show-biz kids in years. *Left*, four of those kids: in the foreground, Ralph Carter, eleven years old, who plays Dude and, in the background, left to right, Helen Jennings, David Kruger, and Karen Maria Faatz. *Above*, the children join the cast in the anti-tradition first number "Theatre/Theatre" with a splash of costumes from old shows, ranging from "The King and I" to "Hello Dolly." (Rae Allen and William Redfield, two more stars of "Dude," are shown at the right.) For the run of "Dude," the interior of the Broadway Theatre has been completely remodeled into a theater in the round, the seats in sections called "mountains," "valleys," "tree-tops," with a runners' track surrounding the audience, a "dirt-" covered acting area. What's it all about? One of the kids explained, "'Dude' is about wanting more out of life and that more is love."

norell galanos

THE SUPERSTAR LOOKS FOR DAY



Of all the good-looking, wearable, desirable clothes in these collections, nothing tops the day looks...in a year when everyone is talking dresses, Norell and Galanos really deliver. And the turnout of a dress and coat—the ease of the coats, roomy but light, in beautiful soft, warm-textured fabrics and warm colorings, with perfect little dresses underneath—this has never been more attractive. Norell's super shirtcoat, left, sashed, patch-pocketed—most casual Norell coat ever: all the great tailoring *and* all the ease one could want, in a soft, silver-haired, pitch-brown alpaca with lovely warm lights and depths to it. Underneath, a simple long-sleeved dress of beige wool jersey. Coat, Agnona fabric. Martha; Nan Duskin; Frances Heffernan; Woolf Brothers; I. Magnin. Galanos's super shirtdress, right, in hunter-green sheer wool dotted red and yellow, the top like an extended polo shirt tied over a skirt with a little fullness and blow—one of those rare and wonderful things: a perfect undercoat dress that isn't just background music; with or without a coat, you're dressed in it. This—of Yves Gonnet fabric—and the Galanos hat, at Bonwit Teller. Dress, also at I. Magnin. Kenneth wig.

BOB STONE

galanos norell

THE DRESS-AND-COAT LOOKS FOR DAY

Sable-collared coin dots from Galanos, left: brown on white—and what a lift on grey wintry day! The coat, of supplest wool, with the casual swing of a balmacaan over a sheer wool button-front shirtdress. Both, of Agnona fabric, worn—as were all Galanos day things—with a deep, slouchy, soft-brimmed hat. All, at Martha. Dress and coat, Dorcas Hardin; Amelia Gray. Fleecy alpaca checks from Norell, right—the warmth and lightness of the world: a superbly tailored coat in beige and white and a throat-banded, slightly dirndly dress of sheer alpaca. Agnona fabric. Bonwit Teller; Mabel Danahy; Lou Lattimore; I. Magnin. Here, and on the next two pages, hair combed by François of Kenneth.

BOB STONE



PEOPLE ARE TALKING ABOUT . . .

The updated version of the Presidency with

RICHARD NIXON *and* **GEORGE McGOVERN**

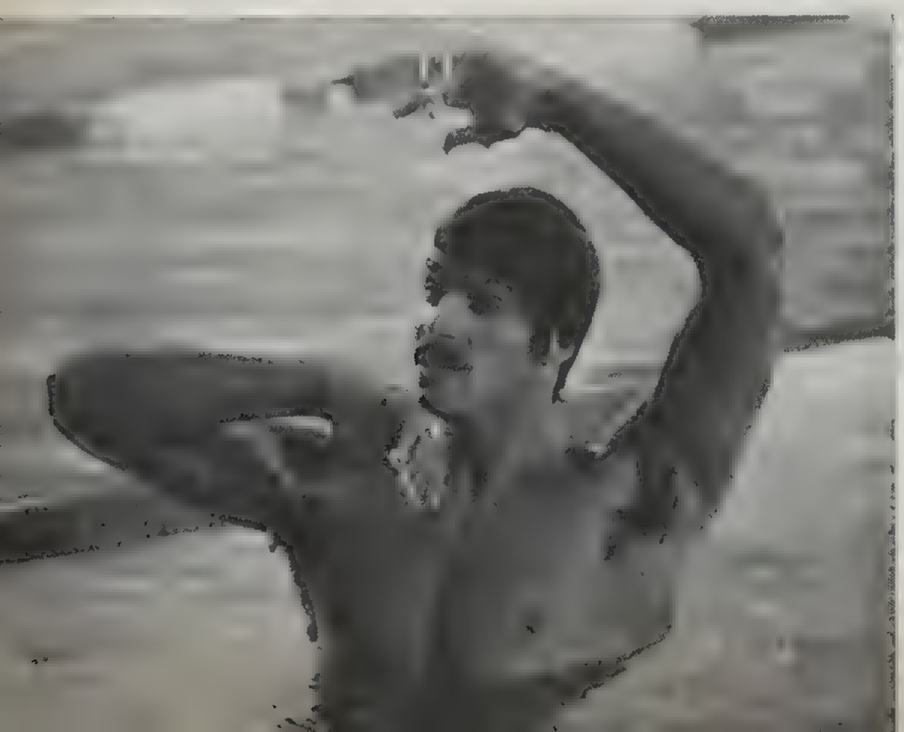
sounding strangely as if they were vying
for the chairmanship of the board
of some vast corporation
whose stockholders couldn't care less
that their dividends are plummeting.



PEOPLE ARE TALKING ABOUT . . . Kika Markham and Stacey Tendenter, above, the turn-on stars of **FRANÇOIS TRUFFAUT**'s new film *Two English Girls,* like a *Jules and Jim* turned inside out—two sisters in love with the same man.

PEOPLE ARE TALKING ABOUT . . . **GRETA GARBO** WHO SHRUGGED WHEN A FRIEND TOLD HER THE DUESENBERG SHE ONCE OWNED HAD FETCHED THE HIGHEST PRICE EVER PAID FOR A CAR AT AN AUCTION AND SAID: "I DON'T UNDERSTAND. IT NEVER GOT THE MILEAGE."

PEOPLE ARE TALKING ABOUT . . . **MIDGE DECTER**'*s contentious new book* The New Chastity and Other Arguments Against Women's Liberation *that makes a nasty but often strong case against the women's movement, charging that fighting for equality, much of the time, means giving up maturity. . . . The heady three-record set* The Best of Frank Sinatra, *vintage crooning. . . .* **MARK SPITZ,** *below, the spirited twenty-two-year-old American swimmer who won seven Olympic medals and became the national heartthrob, still very much his own man.*



PEOPLE ARE TALKING ABOUT . . . **CHET HUNTLEY**'s return to television as the narrator of The American Experience, the premiere of a ten-part series, NBC, October 20, 10 P.M., EST, and the first of a tidal wave of patriotic productions that will crest in 1976. . . . The Pin-up: A Modest History, by Mark Gabor, an oversize book of pinup girls and boys that forcibly asks if sex and beauty have gone the way of nostalgia. . . . The brewing controversy over Margaret Truman Daniel's upcoming book about her father, former President **HARRY S. TRUMAN,** in which she uses secret documents not yet declassified.

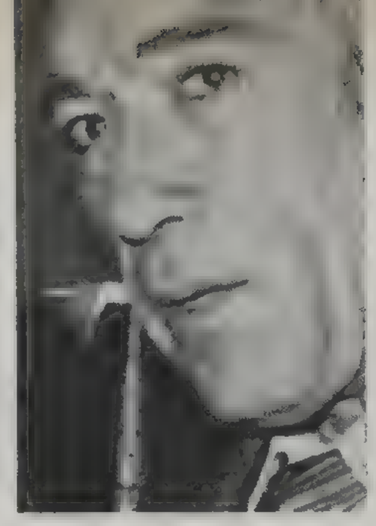
PEOPLE ARE TALKING ABOUT . . . **CHARLES AZNAVOUR,** the tiny French singer with his own bubbly brand of pathos, at Carnegie Hall in New York, October 26-29. . . . Nina, the autobiography of Baroness **NINA VAN PALLANDT,** actress, nightclub singer, and Clifford Irving's girl friend, a book that should have been subtitled: Making Hay While the Sun Shines. . . . The fiercely vital, surprisingly unprimitive exhibition "African Textiles and Decorative Arts" at The Museum of Modern Art in New York.

PEOPLE ARE TALKING ABOUT . . . **PATSY KELLY,** *right, the superb Irish-American comedian who got the audience on its feet with her down-at-the-mouth two-step with a vacuum cleaner in the hit Broadway revival of* No, No, Nanette, *now rehearsing to play Debbie Reynolds's mother in* Irene, *this season's big musical revival.*



PEOPLE ARE TALKING ABOUT . . . "PARIS-AMSTERDAM-DÜSSELDORF," THE AMBITIOUS EXHIBITION OF WORK BY RELATIVELY UNKNOWN ARTISTS FROM EUROPE'S ART-POWER TRIANGLE, AT THE SOLOMON R. GUGGENHEIM MUSEUM IN NEW YORK.

PEOPLE ARE TALKING ABOUT . . . **ANTHONY QUINN,** RIGHT, AND HIS PUT-UP JOB, THE ORIGINAL SIN: A SELF-PORTRAIT, A BOOK THAT INCLUDES A HIGHLY COMIC SEDUCTION-AUDITION WITH MAE WEST: "NOW, IN THIS SCENE YOU PLAY A KIND OF LOTHARIO; I'M LYING IN BED. . . ."



Alan Bates BRINGS HIS TOUGH CHARM TO BROADWAY

Alan Bates, right, the British actor who will open shortly in a limited Broadway run of Butley, the play he made a hit last season in London, is thirty-eight, with messy good looks and a devilish sense of humor. His film roles as forgivable bad guys and lovable bounders—King of Hearts, Women in Love, The Go-Between, and A Day in the Death of Joe Egg—have made him a star, while often concealing his extraordinary skill as an actor. Butley, a strange, offbeat play by Simon Gray, is another matter. The role of the muddled professor, lacerated by a failing marriage and a more-than-problematical male lover, is a brilliant Bates portrait of "the new middle-aged," neither young nor old: "I guess I'd like working with a few more warts and a little less glamour."

PEOPLE ARE TALKING ABOUT

SNOWDON

YOUR MIND: HOW IT CAN MAKE YOU HEALTHY...

"Large domains of behavior now thought to be subject to the individual's own will . . . can be removed from his control and placed under the control of other people," according to Dr. Perry London, a practicing Los Angeles psychotherapist and professor of psychology and psychiatry at the University of Southern California. "Most of the 'other people,' presumably, will be doctors whose efforts will be directed toward psychosis, aggression, obesity." Will they?

Behavior control is not, of course, a recent invention. It includes most of the communication and persuasion methods, from propaganda to education, that we have always regarded as legitimate. But now, said London, who wrote the book *Behavior Control,* "for the first time in history, science promises a pure control technology which has no contents and no aim but to control. Its origins are medical, not political, and its originators are more interested in its curative than in its creative applications."

But behavior control is already primitively exploited in certain countries where political deviants are put in mental hospitals. So, in spite of assertions by London and other behaviorists that today's control methods evolve from benevolence, many people are apprehensive of a technology of coercion.

London: We need a better technology of behavior control, more powerful and precise. And certainly we need *intentional* control of behavior. That doesn't mean that it is desirable to control people's behavior indiscriminately. It simply means that where such control is needed, it should be kindly, painless, and precise—not sloppy, brutal, or cruel. We would do better to prevent a man's stealing, not by putting him in jail but by making him not want to steal in the first place.

Kent: What degree of control is now possible?

London: A much greater degree than people ordinarily realize. Even the humble aspirin is a behavior controller, in some respects; and the not-so-humble sleeping pill, a great deal more so. The host of tranquilizing and energizing drugs already on the market represents the bare infancy of an industry that will soon produce drugs much more precisely capable of steering people's moods and emotions and even of affecting important parts of their intellects, such as memory. Surgery, especially with the refinements of control which electronic miniaturization and modern brain mapping permit, is hardly known at all as a behavior control; but it has been used in simple form for many years and is ready now to be used in much more complex ways. For example, brain-implant controls have already been used successfully on people, experimentally or clinically, for changing speech patterns, relieving epileptic seizures, diagnosing and treating intractable pain, controlling some involuntary movements, and inducing and blocking hostile, aggressive impulses and an assortment of thought patterns, hallucinations, laughter, memories, sexual expressions, and pleasant shifts of moods—as well as such physiological functions as heart rate, urination, muscle contraction, hearing, and blood pressure.

Kent: What is the difference between controlling the information we take in and act on, such as propaganda, and the technology of control by drugs and surgery?

London: In the final analysis, control is control, and if somebody can dependably get you to do what he wants, it doesn't make much difference whether he does so by persuasion, by hypnosis, or by giving you some kind of drug. Nevertheless, informational controls—including education, persuasion, psychotherapy, hypnosis, and the like—do not have a direct effect on the body. Control is attempted by manipulating the information you get. But coercive controls, that is, drugs and surgery, directly assault body processes; and once they are administered, their *physical* effects are fairly certain. Which is not to say that their use necessarily leaves you no choice of how to *act*. Even so, most of us fear physical manipulation more than we fear informational manipulation. The kinds of behavior control that people are afraid of are things that seem to plug into our will and manipulate it at an unconscious level by chemically or electronically changing the activities of the brain.

Kent: Is electrical stimulation of the brain (ESB) the most reliable form of behavior control? Does this portend mind control of the general populace by a few of the elite?

London: Electrical stimulation of the brain is not yet a reliable form of behavior control for most practical purposes, but it undoubtedly will be in the very near future. When that happens, it won't produce "mind control of the general populace by a few of the elite" because the brain surgery necessary to get the chemicals or electronic gadgets in the right place to do the right job will remain a very delicate operation. Most of the applications will be medical. This technology could be used politically, however, and might eventually prove a relatively handy, low cost, dependable method of simmering down (read "repressing") political dissidents. In such cases, however, dissidents would be called "mentally ill," the theory being that no one in his right mind would deviate politically.

Kent: Could the country that is the first to develop a sophisticated behavior technology dominate the world?

London: Behavior technology is not like an atomic bomb: you can't drop it on a country and thus conquer its people. On the other hand, developing a sophisticated behavior technology will indirectly do a great deal to enhance any country's power by increasing work efficiency and by reducing mental illness, crime, and social disorder. In free countries, good behavior technology would permit people to develop their individual potentials better, ultimately enriching society. In totalitarian countries, it would permit government to regiment people far more effectively by making them happier in their assigned roles.

Through drugs, hypnosis, surgery, even education, behavior control may improve your life or threaten your freedom

An interview with Dr. Perry London

HOW IT CAN BE USED AGAINST YOU

BY LETICIA KENT

Kent: Then are the implications of a coercive behavior-control technology more ominous than promising?

London: It depends upon who is reading the omens and who is doing the promising. The two main kinds of coercive behavior control are drugs and electrical stimulation of the brain (ESB). I think that drugs are generally the most promising because the mood-controlling drugs (tranquilizers and energizers) of interest in behavior control are those that people want. Drugs are also easily self-administered. But if an unscrupulous government were, say, to put tranquilizers into the water supply of an entire community, that certainly would be ominous. ESB also seems to me promising, but more complicated than drugs. Nor are ESB effects easily reversible. Of course, if either drugs or ESB (or any other control) were applied against the individual's wishes, that, too, would be ominous.

Kent: You have said that the coercive power of drugs will always be limited.

London: The effects of most drugs are only temporary, so you recover from them in very short order. For long-range coercion by drugs, you need some means of getting people to take them over and over again. Also, the same dosage may act differently in different people. Unless you can give the drug separately to each individual according to his physiological makeup, you can't depend on getting the precise reaction you would like. Massive amounts of any drug would most likely stupefy everyone. On the other hand, if you give them only small amounts, some people won't be affected at all. And so the coercive power of drugs as a means of *mass* control is very limited.

Kent: Are we on the verge of discovering a true memory pill? An I.Q. pill?

London: A specific drug for improving memory probably is in the offing, though none exists at the present time. There are, however, a lot of promising experiments with various chemicals, such as the nucleic acid RNA, that seem to have memory-improving potential. And some common drugs already on the market may indirectly affect memory. For example, a tranquilizer may, by removing the distracting effects of anxiety, make it easier for someone to concentrate and, therefore, to remember. An energizer might also have a beneficial effect by arousing a person so that he could pay better attention.

It's hard to imagine exactly what an I.Q. pill would be, because intelligence is probably not a specific physical event in the brain. Most people would be considered more intelligent, I suppose, if they had better memories; but the drug involved would be a memory pill, not an I.Q. pill. I think that the most important component of intelligent behavior is problem-solving ability, but I don't know what physical events in the brain are responsible for problem solving or how it could be improved directly with a drug.

Kent: Can hypnosis be used to improve learning and memory? Could television and radio be used for mass hypnosis?

London: People vary enormously in their susceptibility to hypnosis and in the extent to which specific kinds of hypnotic instructions will affect them. What is more, the effect of hypnotic instructions, even when they do work, is usually limited in time. Hypnosis has been shown to improve learning and memory, but not dependably. Sometimes it works and sometimes it doesn't. What's more, sometimes it apparently works for the same reason that relaxation, tranquilizing drugs, or a good night's sleep might work, that is, by relaxing the individual and making it easier for him to concentrate and pay attention, rather than by any special effect of the hypnosis itself.

Mass hypnosis is certainly possible, even common, as anybody knows who has watched stage hypnotists perform. It can certainly be accomplished by way of radio or television—but not everybody will be hypnotized, even if he wants to be; almost no one will be hypnotized unless he is paying attention and actively cooperating with the hypnotic suggestions; and even then, no one is likely to become robotized, automated, or otherwise helplessly irresponsible.

Kent: Is conditioning more reliable than hypnosis as a behavior-control device?

London: Conditioning or associative learning is far more reliable than hypnosis although the practical applications of conditioning are still very limited. People can be conditioned to blush or otherwise react to meaningless words or phrases; to respond impassively to outrageous epithets; to hallucinate to signals; to feel fear, revulsion, embarrassment, or arousal upon demand; to feel cold when they are being warmed or warm when being chilled; to become ill when lights are flashed; to narrow or enlarge their blood vessels or the pupils of their eyes; to feel like urinating with an empty bladder or not feel the need with a full one; to establish habits and mannerisms they had never known before; and to break free forever from lifelong patterns of activity they thought could never be forgotten. Perhaps the most promising form of conditioning is biofeedback.

Kent: Then biofeedback isn't a gimmick?

London: No, even though its useful applications are far fewer than the elaborate coverage it has been getting would indicate. As a method for putting supposedly involuntary body processes under voluntary conscious control, biofeedback works by converting the record of ongoing body process into something that can be seen or heard. For example, you are shown moving graphs of your heartbeat or blood pressure as they change, or a buzzer is sounded or a light is flashed at the same volume or speed that your brain is producing an electrical current. Once a person can "see" or "hear" his own internal body processes, he can learn to manipulate them mentally, increasing or decreasing their speed or intensity at will. So far it has worked best with brain waves. Experiments to teach people to control their own heartbeat or blood pressure haven't yet proved as successful. But this, too, is in the offing and promises (Continued on page 134)

WRAP UP IN FUR

AND BEAT THE WEATHER



On these pages, the coziness, the ease, the luxe...and the warmth—not only of fur itself but in the way it's worn. . . .



Lynx chopper,

far left, soft and silky
with all the wrap—
all the warmth—you could
possibly want in a chopped coat.
And more in the wearing—
slipped over a long,
hip-covering orange cardigan,
rust suède pants. With a
cashmere muffler wrapped
around the head—one of many
things a good muffler
will do for you on a cold day.
(What does for your skin
on that kind of day
is, of course, a good
moisturizer . . . such as Love's
Moisturizing Gel. And their
super-moist Lip Creme
does the same for your mouth.
Both by Menley & James.)
Coat by Fernando Sanchez
for Revillon, of lynx-cat sides.
About $995. Saks Fifth Avenue.

The most

silver fox, left—the most warmth,
the most glamour: a wrap-and-tie
with big collar, big sleeves,
room for everything underneath—
here, a bright red sweater,
grey flannel pants.
With knit-and-leather gloves,
red muffler tied around the head,
and a great new cold-weather
shoe with thick crêpe soles
against icy pavements . . .
warm face, warm hands, warm feet.
(And don't forget your
moisturizer. One to try:
Frances Denney's protecting
ABC Normalizing Lotion.)
Natural silver fox coat by
Oscar de la Renta.
About $3,950. At Bergdorf
Goodman. All accessories,
next to last page. Coifs,
these eight pages, by Cinandré.



BEAT-THE-WEATHER

FURS WITH SUÈDE AND KNIT

Licorice-grey fox,

left, stripped with suède—warm, supple, and practically weightless. And in a wonderful new color for fur this year, the perfect grey to wrap over sharp grey flannels, knitted grey muffler, bright yellow turtleneck. Coat by Pierre Cardin for Michael Forrest, of dyed fox. About $1,275. Bloomingdale's; Nan Duskin; Kaufmann's; Jacobson's; L. S. Ayres.

Mink-and-sweater coat,

right—taupe-y brown fur, brown knit sleeves and collar . . . casual luxe at its most. Worn open, here, over a turtleneck and brown suède pants, but out in the weather you can button it up, pull down your knitted cap, and you're fine—right down to your crêpe-soled brogues. Coat by Bill Blass for Revillon, of "Autumn Haze," Emba natural brown mink. About $2,295. At Saks Fifth Avenue; Gidding-Jenny. All accessories, next to last page of this issue.

PENN



BEAT-THE-WEATHER

FURS OVER SWEATERS AND PANTS



Black mink chopped coat, far left—luxe-y new turn on the classic pea jacket, with grey flannel pants, long white turtleneck, snug knitted cap. Geoffrey Beene for Dan Grossman, of "Blackglama," natural dark ranch mink. About $2,500. Lord & Taylor; Joseph Horne; Davidson's; Bullock's Wilshire.

Black sealskin shirtcoat, near left, with the kind of sleek and offhand ease that goes over everything day or night. Here, on a cold clear day over eggshell corduroy pants, eggshell knit turtleneck, the softest wool cap, and a long print muffler. H.B.A. Furs; Fouke-dyed black Alaska fur seal. About $2,300. Bloomingdale's; Jacques Ferber; Swanson's.

Brown nutria wrap coat, right, belted tight against the cold over grey flannel pants and heathery-yellow turtleneck. John Kloss for Alixandre; natural sheared nutria. About $1,100. Bloomingdale's; Jacobson's; Swanson's.

Accessories, next to last page.

BEAT-THE-WEATHER FURS— PALE AND WRAPPY

Pale mink choppers—a cold-weather look we love over sweaters and pants, with thick knitted watchcaps pulled down to the eyebrows.... *This page,* the chopped coat with a lot of swing to it, in "Autumn Haze," Emba natural brown mink. About $1,995. Bonwit Teller; B. Forman; Garfinckel's, Washington, D.C.; Burdine's; L. S. Ayres; I. Magnin....*Above right,* frosted-blond wrap-and-tie of snow-top dyed Saga mink from Scandinavia. About $1,900. Bloomingdale's; B. Forman; Hutzler's; Burdine's. Both, Chester Weinberg for Goldin-Feldman.

Lynx—the wrappiest, fluffiest, lightest, opposite, in tones from cream to caramel. In this—with your head scarfed and big dark glasses to cut wind and glare—there's no blast south of the Arctic that can touch you. By Galanos for Neustadter Furs; natural Canadian lynx. About $7,000. Bonwit Teller, N.Y.; Blum's Vogue; Hovland-Swanson's; Lewin's, Wichita; I. Magnin. Accessories, next to last page.

PENN



HOW TO

EAT RIGHT AND LOSE WEIGHT

BY DR. JEAN MAYER

...12 *unbreakable rules ...good-to-eat menus and recipes*

The very multiplicity of "miracle" diets is an unwitting testimony to their ineffectiveness. Every month or so we are treated to the revival of one or the other of mutually contradictory diets—high-protein, high-fat (the Pennington-Du Pont-"Air Force"-Stillman variety), low-protein, high-carbohydrate, the "rice diet," the "banana diet," the "Rockefeller diet," the steak-and-martini or "Drinking Man's diet," not to speak of rituals such as commencing each meal with a grapefruit, six glasses of water, or a patented chewing gum. All such diets, in effect, either state or suggest that "calories don't count"—as long as the calories consumed are, so to speak, the promoter's pet calories. According to our latter-day miracle workers, not only are the calories you consume not part of the problem, neither are those you could expend by exercise. (Exercise, incidentally, is usually described as "exhausting," if not "torturing," and dismissed out of hand as impossible to practice.) It all reminds me of Al Capp's episode in "Lil' Abner" a few years ago, with the vigorous injunction "Eat like a swine and stay slim as a snake." The some forty million readers of this spirited comic strip were introduced to a new—and fortunately nonexistent—commercial product. Called "Mockeroni," its perpetrators declared that "the more you eat, the thinner you get." In the accompanying panels, a spry advertising man named Rock Hustler demanded of a plump female gourmand: "How do you like that ad? Every word the truth!" The lady, however, objected: "But you didn't tell 'em once they start eating Mockeroni, they can't stop! And once they start getting thinner, that doesn't stop until they (shudder) float away!" Rock's answer to that was, "A smart advertising man knows how much of the truth to leave out!"

The truth is that the basic laws of nature—and arithmetic—cannot be suspended at the whim of writers, publishers, or their intended marks. A pound of fatty tissue is the equivalent in energy of 3500 calories. Every time that, over a period of days, you eat 3500 calories less than you expend, you should use up a pound of fatty tissue. A deficit of 500 calories a day (eating 1500 calories and using up 2000, for example) should lead to a loss of one pound a week, or 52 pounds a year. Double that deficit to 1000 calories a day and you can lose 104 pounds a year—surely enough for almost anybody.

(Note, however, that in the first few days of an unusual diet, *weight* loss may be greater or less than the predicted *fat* loss, because some water may be temporarily lost or retained. This is the case, in particular, with a carbohydrate-free diet, which leads to temporary dehydration and a greater-than-expected weight loss for a few days. It is, however, only a transient advantage and usually obtained at the cost of unnecessary fatigue, irritability, or depression.)

Crash diets—cutting down on calories to an unsupportable and unhealthy extreme—is equally unreasonable. After all, you took a number of years to reach the weight you are now dissatisfied with. You can afford to take a few months—or at least weeks—to get rid of it. The reason people keep on crash-dieting in spite of all medical warnings is that, for them, sensible dieting has not worked. They have, they believe, "followed a diet" and yet stayed almost the same weight week after week. My experience is that this is due to a number of common misunderstandings. The following twelve precepts will help you avoid these errors.

1

Keep your eye on portion size.

A diet is not just a list of "permitted" foods which you can eat in any amount. It tells you not only what courses comprise the meals for a day, but how much. You must pay as much attention to the portion sizes as to the nature of the food. Few people train themselves to distinguish between a three-ounce and a five-ounce hamburger. Yet the larger one contains 200 more calories. Multiply this error by 30—and you have the equivalent of nearly two pounds of fat a month.

2

Count every calorie.

That means *every* calorie, including "small" snacks. A cupful of nuts—peanuts, cashew nuts—consumed in the course of an evening represents 800 calories. An indulgence of this sort only twice a week again represents nearly two pounds of fat a month.

3

Don't believe in "non-fattening" foods.

Too many people think that there are "fattening" foods (usually, the "starchy" foods) and "non-fattening" foods, such as meat, yogurt, or orange juice. Yet the fact is that all foods (with the possible exception of celery, at seven calories per stalk) contribute calories, and unless you look at a calorie table, you can make very erroneous guesses on their caloric content. A five-ounce slice of roast contains 420 calories; plain yogurt made with whole milk, 150 calories; and unsweetened orange juice, 110 calories per cup. White bread, incidentally, is only 60 calories per slice, and a medium-size baked potato or a banana only 100.

4

Remember that protein also contains calories and that, furthermore, "protein" foods are often high in fat.

Too many people have been misled into thinking that protein contains few calories and that, somehow, protein "burns" fat. Actually, protein contains about 120 calories per ounce, the same as carbohydrate. (Fats contain more calories, about 270 calories per ounce.) The idea that protein "burns" fat originated out of the misunderstanding of an old laboratory experiment, which showed that if a person ate pure protein (egg white is the only food that comes close to that), about thirty percent of the calories consumed were dissipated as heat in the two hours following the meal. Unfortunately, if the meal contains fat or carbohydrate—as is the case for

all meals—this "burning" effect does not take place.

Finally, remember that all meat contains fat, lots of it. Hamburgers and frankfurters contain on the average about three times as many calories from fat as from protein; even sirloin contains at least twice as many calories from fat as from protein.

5

Remember that you can drink calories as well as eat them.

A glass of beer contains 150 calories, as does a single martini or old fashioned. A cup of whole milk contains 160 calories, one of skim milk only about half of that.

6

Polyunsaturated oils or margarine contain as many calories as the saturated variety.

They are better for you in that they tend to lower your cholesterol instead of elevating it, which is good for your heart and blood vessels. But in terms of calories they are equivalent, so don't view them as a license to splurge.

7

Don't add unnecessary calories when you cook.

The caloric content of foods can change drastically depending on how you cook or prepare the food. An average-size potato baked or boiled contains only 100 calories. With salt and pepper, lemon juice, or Worcestershire sauce, you are still at 100 calories. Add one tablespoon of butter or margarine (or two tablespoons of sour cream) and you are up to 200. Make mashed potatoes or french fries out of our friend the spud, and you get to 250. And if you hash-brown a potato, you can go over 450 calories! You can similarly double the caloric content of an egg by frying it instead of soft-boiling it, or of your slice of bread or toast (the two are equivalent) by spreading that fat pat of butter on it.

8

Cut down—drastically—on sugar.

Don't be deceived by those claims of "quick energy" which are designed to make you believe that the calories of sugar explode out of your system in one rapid, joyful bonfire. Sugar is absorbed into the body fairly quickly but this makes no difference in its contribution to your weight gain. The average American consumes 100 pounds of sugar per year—174,600 calories, equivalent to over 50 pounds of body fat. Sugar is a source of "empty calories"—it contributes nothing to your nutritional well-being—besides being bad for your teeth. It is, in many ways, the easiest source of calories to cut down on—or to cut out.

9

Cut down (moderately) on salt.

It is not that it will reduce the rate of fat loss. But, besides being a sound health measure (a high-salt diet seems to facilitate the development of hypertension), cutting down on salt decreases the chance that as you lose weight you will accumulate water, thus slowing down your weight loss. You will feel more encouraged if your weight curve points down with regularity.

10

Remember that expending calories by exercise is as useful as cutting down on the calories you eat.

Walking moderately fast (3.75 miles per hour) will expend 215 calories per hour. Walking slowly (2.6 mph) will cost 115 calories, while walking very fast (5.3 mph) will expend 565 calories per hour. If you weigh 200 pounds, multiply these costs by 200/150 or 4/3. If you weigh 120, multiply by 120/150 or 4/5.

11

Look up tables of calories both for foods and for exercise.

Until you develop a quantitative sense of where the calories come from—or go to—try to familiarize yourself with calorie counts, as well as with estimating the size of portions. After all, you can't go through life consulting a booklet—or weighing your food portions.

(Continued on page 130)

the Guidelines

This is the basic eating plan—geared to three calorie levels. Follow it as long as you want to lose weight.

1200 CALORIES

BREAKFAST	Fruit or juice Egg with toast and margarine or butter Dry cereal with skim milk Coffee with skim milk
LUNCH	2 oz. meat, fish, poultry, eggs, or cheese Vegetables 1 slice bread and 1 pat margarine or butter 1 serving fruit Hot or iced tea
DINNER	3 oz. meat, fish, or poultry 1 medium potato with margarine or butter or 1 medium serving rice or noodles Cooked vegetable Salad with dressing Fruit Hot tea or coffee
EVENING SNACK	Fruit, crackers, skim milk

1400 CALORIES

AFTERNOON SNACK	Add a piece of fresh fruit
DINNER	Additional meat, fish, or poultry
EVENING SNACK	Additional fruit or additional bread-type food

1600 CALORIES

BREAKFAST	Occasional extra toast and margarine or butter
LUNCH	Generally same as 1400 calories
AFTERNOON SNACK	Same as 1400 calories
DINNER	Additional meat, fish, or poultry when not done at 1400-calorie level Occasional substitution of sweet dessert or addition of cookies
EVENING SNACK	Additional fruit or bread if not done at 1400-calorie level

SAMPLE MENUS

on the next two pages

One week's sample menus . . . starred recipes on page 131

Monday

Calories	BREAKFAST	Calories	LUNCH	Calories	AFTERNOON SNACK	Calories	DINNER	Calories	EVENING SNACK
1200 CALORIES									
60	½ cup apple juice	250	2 oz. trimmed roast beef on rye with mustard		Diet soft drink, if desired	275	*Chicken Provencale made with ¼ fryer	75	1 piece fresh fruit
65	½ cup Cream of Wheat with skim milk		Dill pickle spears			150	¾ cup noodles		Hot tea or coffee with skim milk
50	Coffee with skim milk	70	Medium apple			20	Green beans		
			Hot or iced tea				Tossed salad with		
						100	*Russian dressing (2 Tbsp.)		
						75	½ cup orange sections and sliced bananas		
							Hot tea or coffee with skim milk		
ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS									
				75	1 piece fresh fruit	140	2 oz. more chicken		
ADD TO EQUAL 1600 CALORIES FOR MEN									
60	1 slice toast			75	1 piece fresh fruit	140	2 oz. more chicken	90	4 Uneeda Biscuits
50	1 pat margarine or butter								

Tuesday

Calories	BREAKFAST	Calories	LUNCH	Calories	AFTERNOON SNACK	Calories	DINNER	Calories	EVENING SNACK
1200 CALORIES									
60	½ cup orange juice		Tomato bouillon		Diet soft drink, if desired	70	3 oz. broiled flounder	125	2 raisin biscuits
80	Boiled egg	160	1 cup yogurt with sliced cucumbers and mint			50	1 pat margarine or butter	75	1 piece fresh fruit
60	1 slice toast					95	1 medium ear of corn		Hot tea or coffee with skim milk
50	1 pat margarine or butter	60	1 slice bread			25	Asparagus spears		
	Coffee with skim milk	50	1 pat margarine or butter			75	*Zucchini à la Grecque on lettuce leaf		
		100	2 drained canned apricots			50	Chilled honeydew melon with lime		
			Hot or iced tea				Hot tea or coffee with skim milk		
ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS									
				75	1 piece fresh fruit	50	2 oz. more fish		
						90	3 Brownedge wafers		
ADD TO EQUAL 1600 CALORIES FOR MEN									
		60	2 Brownedge wafers for dessert			150	Substitute ½ cup ice cream for dessert		

Wednesday

Calories	BREAKFAST	Calories	LUNCH	Calories	AFTERNOON SNACK	Calories	DINNER	Calories	EVENING SNACK
1200 CALORIES									
20	½ cup tomato juice	65	5 medium cold shrimp with cocktail sauce, tomato wedges, raw cauliflower, green pepper rings		Diet soft drink, if desired	220	3 oz. broiled beef kabobs	75	1 piece fresh fruit
65	¾ cup dry cereal with skim milk					120	*¾ cup rice pilaf	50	½ cup skim milk
50	Coffee with skim milk					40	Broccoli		
						135	Cooked vegetable salad—green beans, beets, carrots with *Vinaigrette dressing		
		60	1 slice French bread						
		50	1 pat margarine or butter						
		75	Fresh orange			75	Fresh fruit cup		
			Hot or iced tea				Hot tea or coffee with skim milk		
ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS									
				75	1 piece fresh fruit			60	1 slice toast
								50	1 pat margarine or butter
ADD TO EQUAL 1600 CALORIES FOR MEN									
						140	2 oz. beef		
						60	1 raisin biscuit		

Thursday

1200 CALORIES

55	½ grapefruit	65	Cold broiled chicken leg or thigh	Diet soft drink, if desired	250	1½ cups spaghetti with	65	¾ cup dry cereal with
80	Poached egg	30	*Chilled eggplant salad with cucumber, olives, carrot sticks		120	*Red Clam Sauce	50	skim milk and
60	1 slice toast	60	1 slice whole wheat bread			Tossed salad with	40	½ small sliced banana
	Coffee with skim milk	50	1 pat margarine or butter		85	Wine vinegar and 2 tsp. oil		
		80	Small bunch green grapes		55	½ cup sliced fresh or well-drained canned peaches		
			Hot or iced tea			Hot tea or coffee with skim milk		

ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS

		75	1 piece fresh fruit	85	½ cup spaghetti	40	½ small banana

ADD TO EQUAL 1600 CALORIES FOR MEN

50	1 pat margarine or butter			85	½ cup spaghetti	40	½ small banana
				150	1 small piece sponge cake		

Friday

200 CALORIES

60	½ cup orange juice		Hot beef broth	Diet soft drink, if desired	285	*3 oz. Curried Lamb	50	½ cup skim milk
60	2 oz. cottage cheese		Chef's Salad bowl with		120	¾ cup parsleyed boiled rice	65	1 raisin biscuit
60	1 slice toast	105	1 oz. Swiss cheese and		30	*Chilled marinated cucumbers and onions		
	Coffee with skim milk	50	1 oz. lean boiled ham		40	½ cup fresh pineapple chunks with mint		
		135	*Vinaigrette dressing (2 Tbsp.)			Hot tea or coffee with skim milk		
		70	Medium apple					
			Hot or iced tea					

ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS

		75	1 piece fresh fruit			65	1 raisin biscuit
						75	1 piece fresh fruit

ADD TO EQUAL 1600 CALORIES FOR MEN

50	1 pat margarine or butter	60	1 slice French bread	40	½ cup pineapple	65	1 raisin biscuit
		50	1 pat margarine or butter			75	1 piece fresh fruit

Saturday

1200 CALORIES

20	½ cup tomato juice		Chicken consommé	Diet soft drink, if desired	270	*3 oz. Veal Marsala	50	½ cup skim milk
150	1 slice French toast with orange rind, made with 1 pat margarine or butter	95	2 oz. thin sliced ham		150	¾ cup noodles	60	2 Graham crackers
		30	Dill pickle spears, pickled beets, raw cauliflower		50	½ cup peas		
	Coffee with skim milk					Tossed salad with		
		60	1 slice French bread		110	*Russian dressing (2 Tbsp.)		
		80	Small bunch black grapes		50	Chilled cantaloupe		
			Hot or iced tea			Hot tea or coffee with skim milk		

ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS

		120	2 slices bread to make ham sandwich	75	1 piece fresh fruit		

ADD TO EQUAL 1600 CALORIES FOR MEN

		120	Same as above			130	2 oz. veal	75	1 piece fresh fruit

Sunday

1200 CALORIES

55	½ grapefruit	60	1 cup flaked tuna fish with chopped onion, lemon juice, and vegetable sticks	Diet soft drink, if desired	170	3 oz. lean broiled steak	50	½ cup skim milk
80	Scrambled egg made with				90	1 small baked potato	120	1 small blueberry muffin
50	1 pat margarine or butter				50	1 pat butter		
60	1 slice toast	85	4 Rye Krisp		50	Stewed tomatoes and summer squash		
	Coffee with skim milk	80	Small bunch black grapes		135	*Beans vinaigrette		
			Hot or iced tea with lemon		75	½ cup sliced bananas, oranges		
						Hot tea or coffee with skim milk		

ADD TO EQUAL 1400 CALORIES FOR TEEN-AGE GIRLS

		75	1 piece fresh fruit	110	2 oz. steak		

ADD TO EQUAL 1600 CALORIES FOR MEN

		110	1 Tbsp. mayonnaise for tuna fish		110	2 oz. steak	75	1 piece fresh fruit

New dash from

Spain

clothes for the casual life anywhere



The great walled city, Avila

ALEX CHATELAIN

Ease, dash, raciness—the mood of fashion everywhere today—perfectly expressed by the Spanish designers, who give it their own special flair, their own feeling for precision, and a cleanness of line that's uniquely Spanish.... Pertegaz's brown sheepskin coat, this page, like a Spanish shepherd's—suède side out, sheepskin side in, over matching suède pants. Knit cap pulled down to the eyes; brown gloves. At Martha; Jacobson's; I. Magnin; El Palacio de Hierro, Mexico City.... Photographed at Avila, birthplace of St. Theresa—a vast walled city set among wild, barren mountains, a goal for pilgrims. Casual in the face of anything, opposite: Mitzou's beige suède shirt-jacket, brown leather trim; brown leather pants. At Nan Duskin. (The peaceful confrontation with a charmingly Ferdinand-like bull: in an upland pasture on the road to Avila.)...Hat by Gelot. Hermès gloves. Scarf by Sulka. Coiffures, these six pages by Pascal of Jean-Louis David.

Bold plaid, creamiest suede... from

Spain

Bonniest plaid in the Spanish highlands, this page—Elio Berhanyer's smashing brown-and-white long jacket, in the softest double-faced cashmere; deeply slashed at the sides, sashed over brown pants. Gratacos fabric. To order at I. Magnin. Wig by Jean-Louis David, coiffed by Pascal. . . .In a Spanish square, opposite, dappled sun, shade—and one of the great suède turnouts the Spanish do so beautifully: buff suède pants suit by Pertegaz for Ledaspain, the top a soft shirt, fastened by a golden ring... everything easy, supple as gloves. About $235 at Bloomingdale's; Jordan Marsh, Florida; J.W. Robinson. Beige challis shirt, brown-and-beige V-neck cardigan, by Renoma. Felt hat: Jean Charles Brosseau. Hermès gloves. ...the Spanish setting on both pages: the clean, whitewashed square in the town of Caudilla.

ALEX CHATELAIN

Children at Caudilla—friendly, curious



Moorish ruin near Maqueda

Walking tweeds and the perfect trenchcoat... from

Spain

ALEX CHATELAIN



One of the very best trenchcoats ever—anywhere—this page: here, striding over a Spanish pasture, equally great wherever the rain falls and the wind blows. . . . Cortefiel de España put it all together: the classic double-breasted cut, length that shelters legs, collar that turns up high; strapped shoulders, wrists. In Spanish-tan water-repellent cotton, it is perfection. About $75 at Bonwit Teller; Nan Duskin; Dayton's. The dashing caballero hat, by Gelot. Hermès gloves. Revillon boots.

Moving easily through the countryside, facing page—Rovira's green tweed walking suit, casual, good looking, a stand-out in any landscape (here, it's beside a Spanish mountain stream). Add a squash of brown beret, a trailing white muffler, a jaunty bamboo walking stick. Beret: Jean Charles Brosseau. White shirt, sweater, scarf, knit gloves: Sonia Rykiel. Hermès bamboo cane. Two-tone walking shoes by François Villon.



The eight-centuries vacation house of Manuel Pertegaz

Tower in Spain

In the austere, poetic Catalan country beyond Barcelona, Manuel Pertegaz, one of the most discriminating and inventive Spanish couturiers, has recharged a twelfth-century tower and a fourteenth-century house into a retreat at once comfortable and severe, exquisite and rugged, with modern ease but no insult to the past. *Opposite page, far left:* Manuel Pertegaz in his tower bath-pool, a present luxury balanced by old, found columns, rough stone walls. *Opposite page, right:* The massive stone tower alleyed with cypresses, its view stretching from distant sea to Pyrenees. *This page, above:* The upstairs living room, an almost monochromatic range of natural tones, warmed by the abundance of textures: wooden beams and old fluted columns; rough stone and plaster; carved Romanesque fragments; terra-cotta tiles, fur, leather, linen, tapestry. Over the fireplace, a mirror collage by Mesa; at the end of the room, a painting by Román Vallés; at the left, an eighteenth-century Chinese porcelain dragon on a Castilian table, with, beyond, a cluster of spotlights on iron rods. *This page, left:* Lunch on the lawn—a lavish paella with fresh fruit and *rosada* wine of the land.

KAREN RADKAI

For Manuel Pertegaz's tower retreat, a swimming pool, *top left*, as unartificial in looks as its surroundings—but pumped and filtered clean. *Top right:* A small salon with rare seventeenth-century inlaid doors; on the walls, from the left, a Romanesque stone figure, a primitive wooden Christ, a modern painting by Román Vallés. *Center:* In the thick-walled, ground-floor living room, a couch covered in beige fur faces an eighteen-foot-long oak table mounted on a heavy stone bracket; an English colonial chair from Majorca stands on a black straw rug over terra-cotta tiles. *Right:* In the vaulted dining room, two stone pedestals holding Gothic and Roman urns filled with fresh fruits flank an arched window overlooking the ground-floor living room. The massive table is old Catalan; the chest fifteenth century.



Tower in Spain

Left: At the top of the tower, one of the most alluring rooms, the essence of Pertegaz's romantic severity. Iron bunk beds designed by Pertegaz; rough whitewashed walls left bare; on a small Spanish table, an eighteenth-century Madonna.

KAREN RADKAI



NEW TEXAS BOOM, FROM FORT WORTH TO CORPUS CHRISTI,
TO BRING TOGETHER GREAT ART AND GREAT ARCHITECTURE

NEW TEXAS BOOM: IN ART, ARCHITECTURE, THE PEOPLE WHO CARE

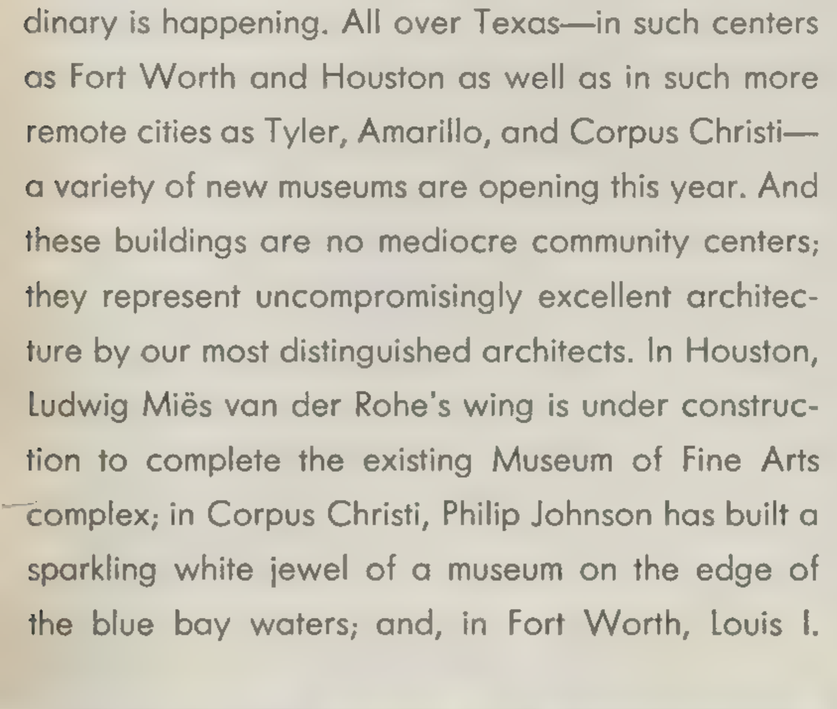
—BY BARBARA ROSE

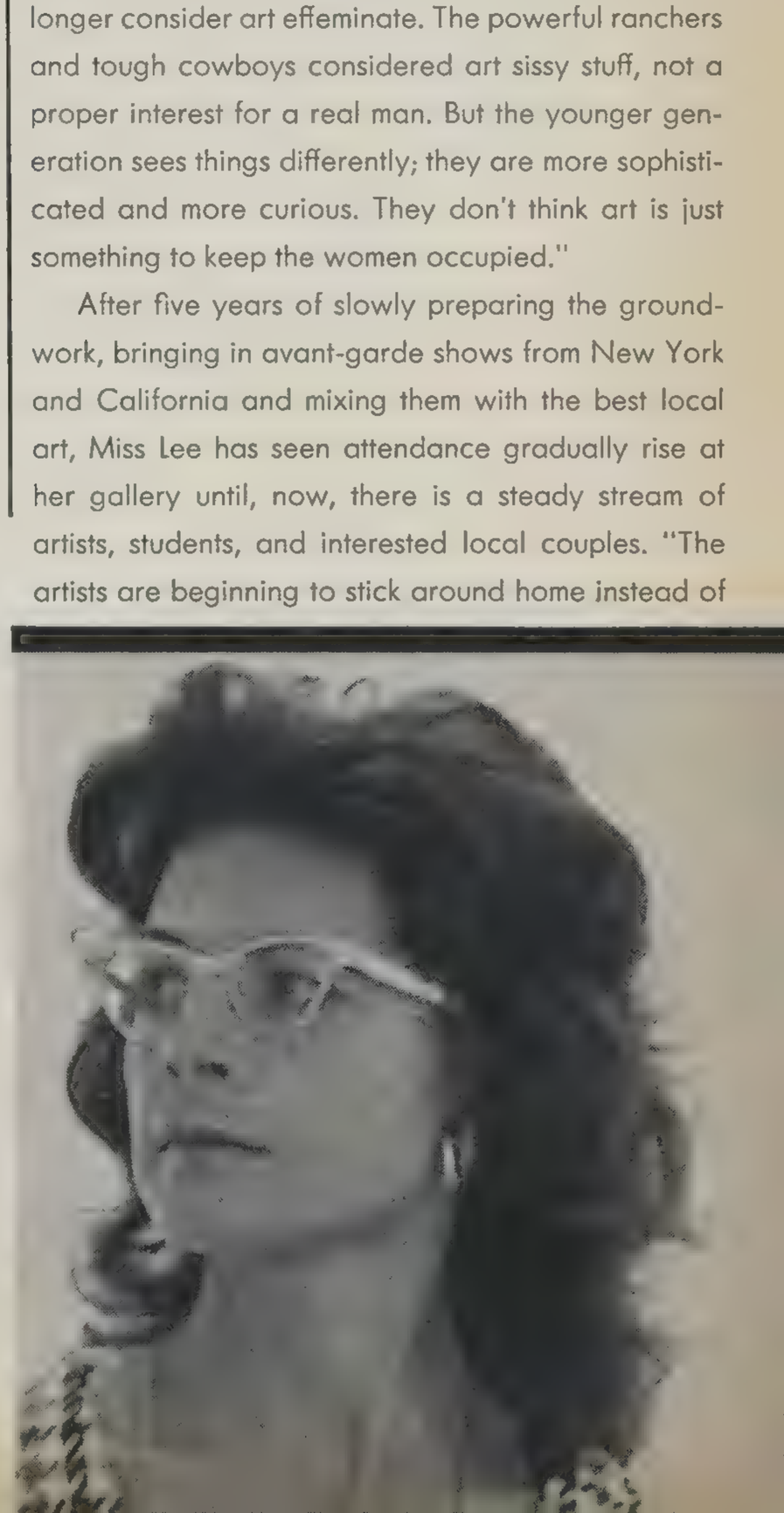


In a famous passage the eleventh-century monk Raoul Glaber wrote that in spite of the large number of existing churches "nevertheless each Christian people strove against the others to erect nobler ones." As the medieval cleric saw signs of regeneration in the intense local competition to erect the most spectacular basilica, we may perhaps interpret the simultaneous emergence of a striking number of outstanding temples of culture throughout America, but especially in the Lone Star State, as a sign that something extraordinary is happening. All over Texas—in such centers as Fort Worth and Houston as well as in such more remote cities as Tyler, Amarillo, and Corpus Christi—a variety of new museums are opening this year. And these buildings are no mediocre community centers; they represent uncompromisingly excellent architecture by our most distinguished architects. In Houston, Ludwig Miës van der Rohe's wing is under construction to complete the existing Museum of Fine Arts complex; in Corpus Christi, Philip Johnson has built a sparkling white jewel of a museum on the edge of the blue bay waters; and, in Fort Worth, Louis I. Kahn's controversial Kimbell Art Museum—five years and seven and one-half million dollars in the building—opens its doors this month. There are many who think it is the finest modern museum in the world.

Those who herald Texas as America's next important art center have good reasons for their high hopes in addition to the concentration of museums. The first is the immense wealth of the vast ranching and oil state: Texans are among the happy few who can afford the rare remaining masterpieces still for sale. Probably the most important reason for the new focus on culture, however, is not the wealth but the intense pride of the Texans, who still seem at times to consider themselves citizens of a separate country. They have more or less had to swallow their pride as the central government has usurped more and more powers from the states. To compensate, Texans now seem determined to assert themselves in a way the United States government can't change—they mean to show the rest of the country the superiority of Texas culture. It appears that as the old institutions that made Texas unique—ranch life, saloons, and frontier law—disappear, they will be replaced with other, more contemporary, means of exhibiting superiority. Of course, it is too simple to say that the rough-and-ready two-gun morality that proved a man was a man is being transformed into the more refined values of Western civilization; yet there is certainly truth in the words of Janie C. Lee, a brilliant young Dallas art dealer: "People here are more open to new art now than they were in the past, because they no longer consider art effeminate. The powerful ranchers and tough cowboys considered art sissy stuff, not a proper interest for a real man. But the younger generation sees things differently; they are more sophisticated and more curious. They don't think art is just something to keep the women occupied."

After five years of slowly preparing the groundwork, bringing in avant-garde shows from New York and California and mixing them with the best local art, Miss Lee has seen attendance gradually rise at her gallery until, now, there is a steady stream of artists, students, and interested local couples. "The artists are beginning to stick around home instead of





Bringing her energy and authority to the Texas art boom, Janie C. Lee, left, abandoned her going career as a theater producer in New York to stir fresh awareness of art in Dallas where she runs an exciting contemporary gallery. Right: *The youngest of only three women directors of major museums in the United States, Cathleen Gallander, a soft-spoken but determined redhead, helped persuade the oilman and museum patron Edwin Singer to hire Philip Johnson to design the Art Museum of South Texas, which she directs, on its spectacular waterfront setting in Corpus Christi,* far right. *A turnabout for Johnson, best known for his use of transparent glass and exposed structural elements, this distinguished new building resembles a giant sculpture with geometric volumes carved from a solid block of white concrete. Outside, the bold white forms are dramatically silhouetted against the brilliant Texas sky. Inside, tinted-glass windows overlooking boat traffic heading towards the Gulf of Mexico suggest marine paintings in motion.*

At seventy, Louis I. Kahn, below, is still the enfant terrible of the architectural world. His trademarks: classical proportions, exquisite craftsmanship, a brilliant integration of structure with form, all evident in the rhythmically repeated vaults of the Kimbell Art Museum, left. One of the first large-scale buildings since the late Renaissance to use lead roofing extensively, the Kimbell was designed to withstand Texas's hot sun and capricious windstorms. At far left, the Kimbell's director, Richard Brown, wearing a worker's hard hat, supervising the museum's construction with his wife Jane.



fleeing to New York," she said. "They realize they have a public here."

That public is sure to grow and to become more sophisticated as a result of activities in nearby Fort Worth where Henry Hopkins, director of the Fort Worth Art Center Museum, has initiated a series of stimulating contemporary exhibitions, including recent shows by Robert Rauschenberg and Claes Oldenburg. With two new wings, one for the growing collection and one for temporary exhibitions, to be completed next spring, Hopkins has even more ambitious plans for the future. Complementing the Fort Worth Art Center Museum's contemporary program are two other museums in the community, the Amon Carter Museum of Western Art, specializing in Western American painting and sculpture and housed in an early Philip Johnson building, and Louis Kahn's sensational new Kimbell Art Museum, directed by Richard Brown, one of the country's most respected and talented museum directors.

Like Henry Hopkins, Richard Brown is a refugee from the Los Angeles County Museum of Art, where he was originally director. At the Kimbell, all Brown's frustrated dreams finally came true; he was given a free hand by the widow of the museum's benefactor, Kay Kimbell, an oil, grain, and insurance magnate who loved eighteenth-century English painting. In Los Angeles, Ric Brown wanted Miës van der Rohe to design the new museum; but the trustees chose William L. Pereira instead. The result was one of the dullest and most dismally pretentious museums I have ever seen. While working in California, Ric Brown visited the Salk Institute for Biological Studies in La Jolla where Dr. Jonas Salk had commissioned Louis Kahn—then considered an eccentric genius—to create a tranquil oasis where great minds could peacefully contemplate great ideas. Convinced that the Salk Institute was one of the most beautiful, classically serene buildings he had ever seen, Brown eventually proposed Kahn as the architect for the new Kimbell museum, for he had in mind not only a distinguished building for the collection he was slowly and meticulously acquiring but a special kind of haven for the spirit, weary from the pressures and confusion of modern life.

Given approval by the trustees of the Kimbell estate, Brown, ecstatic with his vision, hired Kahn. As the building became visible, however, there were a few who balked at its severe modernity. "Looks like a bunch of silos blown over by a cyclone," some said. But the trustees continued to support Brown; today they feel their faith justified, because Brown's taste and Kahn's genius have created a museum unequalled in the Southwest and hard to match anywhere in the world. Trained at the New York University Institute of Fine Arts and Harvard by the world's greatest connoisseurs—Erwin Panofsky, Walter Friedländer, and Paul Sachs— Brown acquired the disappearing skill of distinguishing quality in art of all periods. After Harvard, he worked at New York's Frick Collection, where he developed his idea of what an art museum should be—not a cold official building but a warm domestic setting like the great mansions for which most Old Master paintings were originally designed. For this reason, the Kimbell is furnished with Oriental (Continued on page 130)



Layer of light outside

Layer of ribs inside



Why is this girl smiling?

New over boots: buckle-down pants

Ski GEAR: IT'S THE REAL THING

For the no-fooling skier, the no-fooling ski gear on these six pages: trim, comfortable, dashing. Nothing chichi . . . the only snow bunny that looks right today is a real live rabbit.

Basic white ribs, far left: a layer of practicalness from Courrèges—the zip goes all around and you can snap off the turtleneck, put a shirt underneath. Of acrylic; about $85. Bonwit Teller; Sakowitz; I. Magnin. Coif, Xavier of Cinandré. Lightest layer, left: Daniel Hechter's thin, wind-cutting jump of shiny red nylon-and-acrylic with stars and stripes forever . . . zips over basic white ribs and just sails. About $85. Scandinavian Ski Shop, N.Y.; Ski Haus, Bethesda, Maryland; Safari Aspen, Colorado. K2 skis, poles. Hanson boots. Bausch & Lomb goggles—news for girls who wear glasses: they fit right over. Why this girl is smiling, above, is because she can: against sun and wind, her lips are sealed by Bonne Bell white Peace Paint—super spot-care for super-susceptible spots. Buckle-downs, right: ultra-racy over-the-boot pants with an open tab held down taut by the top boot buckle. White Stag; rayon, Helanca nylon, Lycra. About $40. Lord & Taylor; J. E. Chandler, Bangor, Maine; Hudson's; Aspen Leaf, Denver, Colo. Kneissl gloves, Scandinavian Ski Shop. Equipment, all pages: Streeter & Quarles—here, Trappeur boots by Wolverine, Hexcel skis, Solomon bindings (throughout). Record time, opposite—Zodiac's water-resistant chronograph tells speed, distance (and time) in seconds, minutes, hours.

How far? How fast?

BOB STONE

Red hot and navy, too—the furry blouson

Don't forget about lips

Red furry blouson, above, with bands of navy stretch jersey—a real little ball of fire zipped over navy wool overalls. Of Borg acrylic. Both, V de V. Henri Bendel; Aventura, Sun Valley, Idaho. Phillipe Chevallier goggles. K2 poles, skis, boots. Don't forget something for your lips, far left, and don't forget to use it often—Bonne Bell's medicated, sunscreened Frosty Gloss Clear Lipstick is unforgettable: it pins on your jacket. . . . Wind-beaters at the lift line: face-covering visor, snap-up black leather shirt-jacket, right, elasticized at the waist. Muira for Expressions, $165. Bloomingdale's; Ultimo; Country Club Fashions. Bodysuit, by Bonnie Cashin for The Knittery. Jean Charles Brosseau visor, at Bonnier's. Zodiac chronograph. Wolverine gloves.
The ski pants connec-a to the ski boots, opposite—Ernst Engel's terrific new way to seal out snow and keep a good line going. Navy stretch (wool, nylon, Lycra), hardware and how-to's included; $45. Bonwit Teller; Higbee's; Gart Bros., Denver, Colo. Trappeur boots, by Wolverine.

BOB STONE

No stopping the fur blouson, far right —this toasty zip-front number, with bands of printed knit, is dyed Taiga fur. By Emmanuelle Khan for Beged-Or. $260. Bloomingdale's. Mittens by Christian Dior for Crescendoe-Superb. Hart skis, Macy's. V de V overalls. Hansen boots. There's a reason for the happy face, far right, below, and its name is Weatherproofer—Bonne Bell's moisturizing clear pomade that does everything but teach you to ski: lets you tan without burning, fends off cracking and chapping . . . helps heal skin that's been so foolish as to go without it. This page: Bogner visored hard hat; Cool Ray Polaroid goggles. Hansen mittens. All prices are approximate.

No stopping the fur blouson





Weatherproofed

Ski GEAR: THE REAL THING



Leather wind-beater

The Engel Connection

Ski
GEAR, THE REAL THING

Cross-country picture: the light is right

Old cross-country saying: she travels farthest who travels light...see *left* and *right* —white poplin knickers and wind-shirt, with plenty of give in the shoulder (the better to pull on the pole). Suit by Head Ski Wear, of polyester and cotton. $50. At Bloomingdale's; Hudson's. Echo cap. Beconta & Fulsap socks. Kodak Instamatic camera. Miss Aris gloves. VM Stover poles. Elite skis. Bass boots; bindings, Eie by Bass. Nothing beats denim for spring skiing, this page, below: great looking, perfect weight...*left*, White Stag's plum brushed-denim parka ($44), pants ($30); non-skid, water-repellent Kodel and cotton. Lord & Taylor, N.Y.; Jordan Marsh, Boston; Hudson's; Marshall Field; May D & F. K2 skis....*Right*, no-skid denims from Liberty Bell: frosted-green wind-jacket (about $16), "warmeralls" (about $40); Kodel and cotton. Bloomingdale's; Halle's-Cleveland; Joseph Horne. Riviera glasses.

Spring skiing...

...the unbeatable denims

For faces in high places, center right, where weather really means business, so does Bonne Bell's High Altitude Creme—tops against wind, cold, sun. Total comfort and a bit of flash: a warm-up suit from Ernst Engel in shiny white nylon ciré—shirty parka and his new Connection pants, clipped to the boots. Each, about $41. Bonwit Teller; Higbee's; Gart Bros., Denver, Col. Glentex cap. Echo scarf. Super II goggles. Grandoe gloves. K2 skis, poles. Chopped jackets, chipper colors, opposite—good looks *and* good form...*left*, violet parka and overalls by Bogner, in anti-glide nylon; about $150. Saks Fifth Avenue. Cap, Don Anderson for Scheer Bros. Riviera glasses....*Right*, red parka and pants from Head Ski Wear, in non-skid nylon and wool; $150. Saks Fifth Avenue, N.Y.C.; Denny Bar, Sun Valley, Idaho. Cap, Irving Paul for Capadors. Bausch & Lomb goggles. Wolverine gloves. Both turtlenecks, Hadley. Ramy poles, Macy's.

Cross-country legs

No fear of heights

New warm-up Connection

Chopped jackets . . . chipper colors

BOB STONE

VOGUEFOOD

SPANISH DISH FOR ALL REASONS: BUILD ON IT

BY MAXIME McKENDRY

From a brownstone house in New York, Pilar Turner (*right*) spreads word, and taste, of Spanish food. Born and brought up in Spain, she learned to cook at her convent school—at the age of ten she was an expert omelet-maker. Slim and vivid, with Spanish-dream good looks, Pilar Turner is now married to an American and the mother of two boys (with her, *right, below*), has been sharing her enthusiasm for Spanish cooking in three Saturday sessions at New York's Rainbow Room this month and at the International School of Cooking. Here, one of her party dishes, the better part of a good meal, plus three menus to shape around it.

POLLO A LA CHILINDRÓN, sixteen servings

A *mozárabe* dish, this chicken with sauce is Arab-influenced and dates from the period between the eleventh and fifteenth centuries when the Moorish culture was ineradicably stamped on every aspect of Spanish life. As it is primarily a party piece, we give the ingredients for sixteen servings; but the quantities can easily be halved or quartered for a smaller dinner and any number of menus (three, with recipes, suggested here) can be built around it.

4 frying chickens, cut into pieces
Salt and pepper; paprika
2 cups olive oil
2 *heads* (not cloves) garlic, peeled and minced
8 onions, sliced thinly
16 sweet red peppers, seeded and chopped
2 ¼-inch-thick slices Serrano ham, diced
(or prosciutto, Westphalian,
or Virginia ham)
1 cup dry white wine
12 tomatoes, peeled, seeded, and diced
1 ½ 16-ounce cans tomato puree
10-12 medium potatoes, peeled and sliced
24 small pitted green olives
24 small pitted black olives

Season chicken pieces with salt and pepper and dust all over with paprika. Fry chicken in 1¼ cups olive oil until crisp and golden. Drain. Pour remaining oil into a large casserole (preferably earthenware) and fry ham, peppers, onions, and garlic till onions are transparent. Add tomatoes, wine, tomato puree. Cook gently, uncovered, until sauce is reduced by half; add fried chicken. Cook for 30 minutes. Meanwhile, deep fry (or sauté, if more convenient) potatoes until brown and crisp. Stir into the casserole. At the very last moment, add the olives and toss all like a salad. Serve with Italian bread to soak up the sauce.



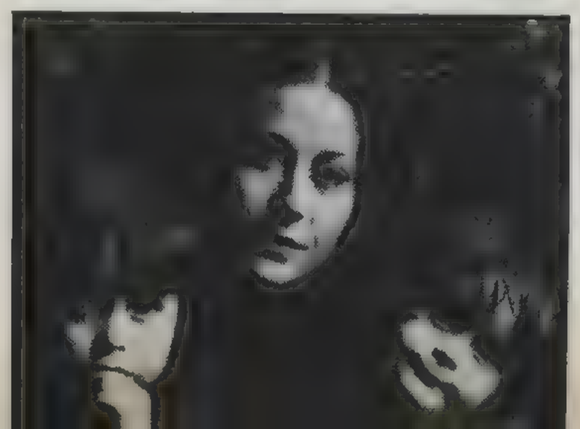
MENU ONE

Seafood salad
Pollo a la Chilindrón
Vanilla hedgehogs
(ice-cream balls rolled in crushed nuts)

SEAFOOD SALAD, eight servings

4 cups raw mixed shellfish and fish
1 ½ cups lime or lemon juice; 1 bay leaf
½ cup chopped onion; 2 cups mayonnaise
3 tablespoons chopped green herbs
(chives, green onions, parsley)
1 cup canned green peas
1 cup cooked, cubed carrots
Cayenne and white pepper

Clean fish, cut into 1-inch pieces, and place in large bowl. Pour boiling water over all and drain immediately. Marinate the fish in the lime juice with bay leaf and onion for at least 3 hours or overnight. Mix in rest of ingredients. Season and serve garnished with radish roses or endives.



JERROLD COHEN

MENU TWO

Melon and onion soup
Pollo a la Chilindrón
Fruit éclairs
(sliced fruit in cream-filled éclairs, ready made)

MELON AND ONION SOUP, six to eight servings

Scoop out flesh of 1 medium melon and dice (or use frozen melon balls). Boil in 1 quart water 5 minutes. Peel and slice 1 onion and fry in butter until golden. Pour melon and water over the onion and season to taste. Serve hot. With its subtle, light flavor this is a good starter for a rich dish to follow.

MENU THREE

Sardines in white wine
Pollo a la Chilindrón
Market gardeners' salad
(vegetables in a mustardy vinaigrette dressing)
Cheeses and rye wafers

SARDINES IN WHITE WINE, eight servings

16 canned sardines, skinned and boned
(they can be bought this way)
3 medium Bermuda onions, peeled and sliced
into thin rings
3 lemons, finely sliced
White wine

Make layers of the sardine fillets in an ovenproof casserole placing onion and lemon slices between each layer. Add wine just to cover. Put in oven at 250° for 15 to 20 minutes. Remove, drain off wine, sprinkle with olive oil and lemon juice, season to taste. Can be served hot or cold with crunchy chunks of warm buttered French bread.

ALL-MENU WINES

Juan Hernandez Chablis: light, dry Spanish white wine, inexpensive for a large party.
Clos des Portes Monopole: a Bourgogne Rosé from France. Light, dry, not too acidic.
Almadén Chablis: To serve as a cocktail or throughout the meal, try this: for each wine glassful, add ½ teaspoon crème de cassis, a dash of Angostura bitters, and lots of ice.

(Continued from page 85)

"It's the upbeat, living on the upbeat that counts, looking in front of you, not behind"

Mrs. Nixon believes "it's the quality rather than the quantity of time that matters. It's going to all those school things, and I must say Dick was always good about doing that. It's also giving encouragement to children and being sensitive to their needs and showing them what discipline is and giving them some religious background—I think everyone needs something to hang on to."

An educator remembers Mrs. Nixon's coming ten minutes ahead and eagerly to school conferences, knowing "exactly the differences between the two girls," and being appreciative of suggestions. "You also felt that as a wife of a very busy man Mrs. Nixon was an awfully important factor in that family."

The toll of public life on their children has always been a profound consideration for the Nixons: "Awful things are written and said about people in public life and we talked about this. The children knew terrible things were said about Mr. Lincoln, for example. Still they'd be hurt at something a teacher or a child said. But Dick always told them not to pay attention, that those things weren't important. 'Keep your eye on the big things,' he said. 'Shut out the little things.' But in spite of everything, when Dick lost the election for the office of Governor of California, we worried about the girls. We planned a trip abroad that summer of the California election, and the girls looked forward to that and all but forgot their other disappointment. We've always tried to plan like this, plan ahead, pace things, take things in stride and teach the girls to do this. It's the upbeat, living on the upbeat that counts, looking in front of you, not behind."

Another role Pat Nixon has taken on, tassel, carpet, and ceiling molding, is that of perfecting The White House so that "people will be proud of it and of our history—we're very much in need of pride in our country right now—and will think of it as home and a beautiful museum." Credit is given freely to Jacqueline Kennedy Onassis for originally reconceiving The White House as a great and lavish house instead of a functional furniture showroom, though by the time the Nixons moved in, two administrations and thirteen million tourists later, the bloom was off the Kennedy rooms. Early in the Nixon administration the First Lady telephoned Clement E. Conger, the then Deputy Chief of Protocol who had been responsible for overhauling the State Department reception rooms to ask Mr. Conger to be Curator of The White House. "From 2:30 to 5:30 one afternoon we went over The White House, top to bottom and without a note," Mr. Conger said. "It was all in her head; Mrs. Nixon told me what needed to be done." The tall, Virginia-born, spectacled Mr. Conger, an amateur by admission, an artist by inclination, and a zealot about having nothing but the real and the beautiful and the perfect for The White House, and Mrs. Nixon, with her regard for historical accuracy, love of comfort, and instinctive sense of perfection, make an awesome team. In consultation with Edward V. Jones, an expert on early nineteenth-century American architecture and design, they beg, borrow, and buy, with the help of amiable and affluent sponsors, rare examples of American paintings, silks, wallpapers, and antiques. It is Mrs. Nixon's personal mission to find portraits of all the First Ladies and Presidents missing from The White House, to replace any of the portraits already hanging that are reproductions, and to make the second-floor hall a gallery of great American paintings.

Mrs. Nixon's genuine flair for dramatizing The White House, her respect for authenticity (she and Mr. Conger have hung nine priceless chandeliers, laid thirteen rare and handmade carpets, and upgraded the furniture until only about thirty percent of the public-room furnishings are reproductions), her ambitions for it as a great treasure house move one friend to feel Mrs. Nixon "has a sense of grandeur even she doesn't recognize. Everything Jackie Kennedy wore, her taste in furniture, I suppose even her taste in bobby pins was admired; and I just wish Mrs. Nixon had a little of the same recognition she so deserves."

Mrs. Nixon has illuminated the exterior of The White House and next hopes to light up the gardens. "We'll beat Versailles yet," she promised. Speaking lightly of herself as "Mrs. Housekeeper," she has also firmly supported Mr. Conger's efforts to have on hand seconds of everything possible—tassels and silks and papers—so that replacements can be made easily.

Two details about Pat Nixon's Whitehousekeeping that extend beyond tangibles reveal her sensibilities. She was a tenant of The White House for a handful of days when she realized that she "couldn't live in a place where the guards had pistols sticking out of their back pockets. That just wasn't for me. And it certainly was inhospitable for the people who visited this house." This issue was neatly solved by ordering for the guards jackets that cover their bulky firearm paraphernalia. There was also the matter of the guards' education. Overhearing one guard give a totally inadequate answer about the furnishings of a room to a visitor, Mrs. Nixon sent off a group of them to Winterthur, the DuPont's celebrated museum house, to see "how things were done in a real museum."

Ultimately, when people talk about Pat Nixon "coming into her own," they focus on the genuinely delightful, unmannered, composed, and involved image she conveyed to a world-wide television audience this past springtime. Pat Nixon seems pleased but not surprised by her new prestige. As the Vice-President's wife, she traveled about 150,000 miles around the world in eight years, and only slightly less in this country. She believes "very much in personal diplomacy and in the family of man. People all over the world want the same things, I find. They want a better life for themselves and for their children. It's only the leaders who confuse things at times."

Before her journeys, Mrs. Nixon receives State Department briefings—"it's so important not to make mistakes, the little things count so much"—and tries to learn a few phrases of a foreign tongue. "Dick is musical and has a wonderful ear and people always think he knows more of their language than he does. I don't take to languages as easily. I have to learn them phonetically. But people are so appreciative if you do make this effort. They always know when you are sincere, really interested; and you can never fool them. And, yes, I am so lucky to travel and also so lucky to come back to this country where you are free to go and to do what you want and where there is so much opportunity."

A second's pause and the President's wife leans forward in her chair, crooks her arm, knots her fist, and, in the most explicit fragment of choreography, semicircles her arm out and emphatically downwards to cheer on her next thought: "I really believe that in this country you don't have to inherit anything. Just work hard and you're bound to get ahead." (Now the fist rests lightly in her cornflower-blue silken lap and unfolds gently.)

Time for the last and most provocative question: What about her position on Women's Lib, women's opportunities? But how can anyone question her on these issues? Liberation from whom to do what? The life of Pat Nixon, born Thelma Catherine Patricia Ryan on March 16, 1912, in Ely, Nevada, of first-generation German and Connecticut Irish parents, began on a truck farm in California and reached The White House with many stopovers. There were the self-making years when she was liberated to work as a clerk, a dental technician, a switchboard operator, a bit player, a teacher with a degree as a merchandise major at the University of Southern California. Then there were the stepping-up years as chief everything to her husband and children.

From following the craggy course of her husband's political career, Pat Nixon, some friends think, "bears deep scars." The dedication of President Nixon's book *Six Crises* reads "To Pat: She Also Ran." Forgive me for correcting your grammar, Mr. President. Anyone who has seen the watchful concern that veils all other expression knows this about Mrs. Nixon: she has never stopped running. ■

TEXAS ART

(Continued from page 121)

"Will cattle barons and oil tycoons become the next Medici princes? Perhaps there's a good chance"

carpets and comfortable furniture ("All made in Texas," Brown said proudly), in simple designs that seem to belong to no period. At the Kimbell, warmth and timelessness are the two qualities that impress the viewer most. "I like to think that this is the palace of a great noble," Brown makes a sweeping gesture, "and that he has invited you into his home to enjoy his collection."

To create a homelike atmosphere—even if the home is a palace—Kahn has left the cafeteria and bookshop space open, as opposed to separately cordoned off areas. In spite of the easy flow of room to room, there is an extraordinary clarity about the individual space, each vaulted corridor articulated as a separate unit that is equally sensed as part of a larger whole.

The materials Louis Kahn chose—solid white oak; travertine marble; stainless steel; tinted glass; and structural concrete, "the color of moth's wings," according to Kahn—enhance the impression of warmth and elegance. A marvel of just proportion and classical design, Kahn's building is also a marvel of modern engineering. When experts heard of the daring cycloid vaults Kahn proposed, they said they could not be used for the 106-foot-long vaults supported at only two points on either end, where they rest on piers within the walls. The plan seemed fantastic. Yet today the Kimbell museum stands—a masterpiece of both design and engineering, in which the two are organically united to convey an extraordinary grace and integrity.

Although the specially designed stainless-steel railings and incised woodwork are examples of the fine detailing and craftsmanship, no applied decoration detracts from the austere monumentality of the building, its sense of wholeness and openness. The plan is startlingly simple: two symmetrical pavilions flank a central hall; behind them are a series of identical vaulted units that complete the rectangle of the building.

Both without and within, all is order, proportion, harmony. Subsuming elements of the great historical architectural styles—Roman, Romanesque, Gothic—the Kimbell miraculously avoids any nostalgic revivalism and emerges a modern classic. "It looks like it's been here five hundred years," Ric Brown said, "yet no building is more contemporary." A statement of the dignity and solemnity of art, the Kimbell is a building you can't enter without entering a new frame of mind that makes one feel in touch in some way with the rational humanism of the peoples who founded our civilization.

To come on this great monument in the middle of the New World, in a place that not long ago was uninhabited cattle country, is to feel optimistic about the future of American culture generally. For what's happening in Texas is also happening, although perhaps not on such a great scale, throughout America. The reason is that for the first time since the 1930's efforts are being made to decentralize culture through grants from the National Endowment for the Arts, which is funding museum centers from Oregon to Oklahoma and from Minnesota to Missouri.

One pins special hopes on Texas; because when Texans do something, they do it big and they do it first class. When the Kimbell opened on October 4, the original collection had been enlarged by close to two hundred objects of superb quality selected by Ric Brown from all the world's cultures. Among the new treasures are a series of giant oils intended for tapestry designs by François Boucher, which were in the Rothschild family for centuries; the entire fresco cycle of a twelfth-century Romanesque apse from a village near Avignon, where Brown found the apse being used as a chicken coop; one of the earliest and rarest Khmer Buddhas; and a great Goya portrait, which Brown purchased from the brother of his beloved professor Paul Sachs.

Also this fall, one of Philip Johnson's most original buildings, the Art Museum of South Texas, intimate but impressive far beyond its size, will open in Corpus Christi with an exhibition of works in series by Jasper Johns, Frank Stella, and Andy Warhol, including more of Johns's sculpture than has ever been seen together at one time.

In Dallas, the Museum of Fine Arts will show the first comprehensive exhibition of both American and European geometric abstraction of the 'thirties. Not to be outdone, The Museum of Fine Arts, Houston, will have the first retrospective of Robert Motherwell's collages; while the Rice University art museum, not far from the great Rothko Chapel—commissioned by Rice's patrons Mr. and Mrs. John de Menil—will hold a Dan Flavin exhibition and Sebastian "Lefty" Adler's unconventional Contemporary Arts Museum will continue its program of experimental and community art. The Amarillo Art Center, designed by Edward Durell Stone, has recently officially opened with an exhibition of American painting between 1860 and 1916.

No one can tell what all this activity will lead to, of course. Will cattle barons and oil tycoons become the next Medici princes? Perhaps there's a good chance, if the motto on Ric Brown's bulletin board holds true. It reads: "They became what they beheld." ■

PHOTO CREDITS FOR PAGES 120-121: RICHARD AND JANE BROWN: TONI FRISSELL; KIMBELL ART MUSEUM, ART MUSEUM OF SOUTH TEXAS: EZRA STOLLER; LOUIS KAHN: BOB WHARTON.

LOSE WEIGHT

(Continued from page 105)

"Always weigh yourself in the nude"

12

Weigh yourself frequently.

Always weigh yourself under similar conditions—in the morning, in the nude, after elimination but before breakfast. Remember, however, that you will not be able to see progress every day, and that women tend to accumulate some weight just before the menstrual period, so you can expect fluctuation. But a frequent—even a daily—weighing is a good reminder of your reducing program.

The accompanying week's menus on pages 106-107 represent a seven-day plan at 1200 calories per day. They were developed by my associate, Mrs. Jeanne Goldberg, a qualified dietitian and a former staff member of Harvard's Department of Nutrition. The average 5'4" 128-pound woman needs 2000 calories for maintenance. A 1200-calorie diet should represent at least a 1000-calorie deficit for a moderately overweight woman who keeps herself reasonably active physically (at least one hour of walking per day) and should lead to a weight loss of 2 pounds a week. A very short, inactive, overweight woman should lose 1 pound a week, at least.

If this diet is going to be used by your husband, use the menu plan to build it up to 1600 calories—he should lose at least 2 pounds a week if he sticks to that level. If your teen-age daughter really has a weight problem (not an imaginary one, as so many girls do after looking at elongated models), she can use this diet, too (after consultation with her physician), but don't let her under any circumstances go below the 1400-calorie level unless she is under strict medical supervision. A 16-year-old girl of average size needs 2300 calories, and crash diets are particularly undesirable for this age group. ■

Diet recipes for starred items in menus on pages 106-107

EAT RIGHT/LOSE WEIGHT

Chicken Provençal

3½ lb. chicken, cut in eight pieces
3 Tbsp. oil
2 tsp. chopped parsley
1 clove garlic, minced
8 sliced mushrooms
5 chopped green onions
2 ripe tomatoes, peeled, seeded, and chopped
½ tsp. basil
½ cup white wine
Salt and pepper to taste

1. Wash and pat dry chicken.
2. Heat the oil, add garlic, and brown chicken.
3. Season to taste with salt and pepper. Reduce heat.
4. Cover and simmer for about 8 minutes. Pour off the oil.
5. Add half the wine and continue cooking for 10 minutes.
6. Add green onions, mushrooms, tomatoes and basil. Continue cooking until tender (5 to 10 minutes).
7. Sprinkle with chopped parsley.

4 servings
275 calories per serving

Russian Dressing

Blend:

½ cup mayonnaise
½ cup catsup
2 Tbsp. pickle relish

55 calories per Tbsp.

Zucchini à la Grecque

4 zucchini, scrubbed and trimmed
1 Tbsp. parsley, finely chopped
1 tsp. tarragon
Pinch of thyme
½ tsp. salt
Freshly ground pepper
1 bay leaf
1 Tbsp. lemon juice
2 Tbsp. oil
1 clove garlic

1. Cut zucchini into slices.
2. Place in saucepan with rest of ingredients. Add small amount of water.
3. Cover, bring to a boil.
4. Reduce heat and simmer about 10 minutes.

6 servings
75 calories per serving

Rice Pilaf

1 cup rice
2 cups chicken broth
1 onion finely diced

1. Bring chicken broth to a boil. Add onion.
2. Pour over rice.
3. Cover tightly and bake at 350°F for about 30 minutes.

4 servings
120 calories per serving

Eggplant Salad

1 medium eggplant
½ onion, finely chopped
¼ cup lemon juice
1 Tbsp. oil
Salt and pepper to taste

1. Bake eggplant at 375° until tender (about 30 to 45 minutes).
2. Blend in rest of ingredients.
3. Chill and serve on lettuce.

6 servings
30 calories per serving

Red Clam Sauce

2 Tbsp. oil
2 cloves garlic, minced
1 onion, chopped
2 stalks celery, chopped
½ tsp. basil
½ tsp. oregano
2 cups Italian canned tomatoes
1 can tomato paste
1½ cups water
2 cups undrained canned minced clams
Salt and pepper to taste
¼ cup chopped parsley

1. Heat oil. Add onion, garlic and celery. Cook until onion is transparent.
2. Add seasonings, tomatoes, tomato paste.
3. Bring to boil. Reduce heat and simmer 30 minutes uncovered.
4. A few minutes before serving add minced clams and parsley.

6 servings
120 calories per serving

Chilled Marinated Cucumbers

2 large cucumbers, peeled, thinly sliced
1 large onion, thinly sliced
½ cup water
½ cup cider vingear
1 tsp. salt
2 Tbsp. sugar
Radishes

Assemble all ingredients and chill thoroughly. Garnish with chopped radishes.

6 servings
30 calories per serving

Veal Marsala

1 lb. veal scallops
Milk
2 Tbsp. oil
½ cup Marsala wine
Salt and pepper
Paprika

1. Soak veal scallops in milk for an hour. Drain and pat dry.
2. Heat oil. Brown veal on both sides.
3. Add wine and simmer a few minutes until tender.
4. Season with salt, pepper, and paprika.

4 servings
270 calories per serving

Curried Lamb

1½ lb. lean lamb shoulder, trimmed and cubed
1 qt. water
6 peppercorns
2 sprigs fresh parsley
¼ tsp. thyme
2 Tbsp. oil
2 onions, sliced
1 large green apple, peeled, cubed
1 tsp. curry powder
Salt and pepper to taste
¼ cup flour
¼ cup lemon juice
Grated rind of one lemon
¼ cup seedless raisins
1 tsp. cloves

1. Cover meat with 1 qt. boiling water. Add peppercorns, parsley, and thyme.
2. Simmer until meat is tender.
3. Drain meat, reserving broth.
4. Brown onions and apple in oil.
5. Mix curry powder, salt, and pepper and stir into onion and apple mixture.
6. Make a paste with flour and a little broth, stir into broth.
7. Slowly add broth to onion-and-apple mixture, stirring constantly. Bring to boil. Continue cooking until mixture thickens.
8. Add lemon, raisins, and cloves.

6 servings
285 calories per serving

Vinaigrette Dressing

4 Tbsp. oil
4 Tbsp. lemon juice
1 Tbsp. wine vinegar
¼ tsp. salt
⅛ tsp. freshly ground black pepper
¼ tsp. dry mustard
Pinch of thyme
1 small clove garlic, crushed
1 shallot (or onion), finely chopped
1 tsp. crumbled mint

Shake all ingredients well and pour on salad just before serving. Herbs may be varied as desired. Note: calories can, of course, be decreased by increasing the amount of vinegar or lemon juice in the recipe.

65 calories per Tbsp.

VOGUELIVING

BY NATALIE SCHRAM

CHART YOUR OWN COURSE

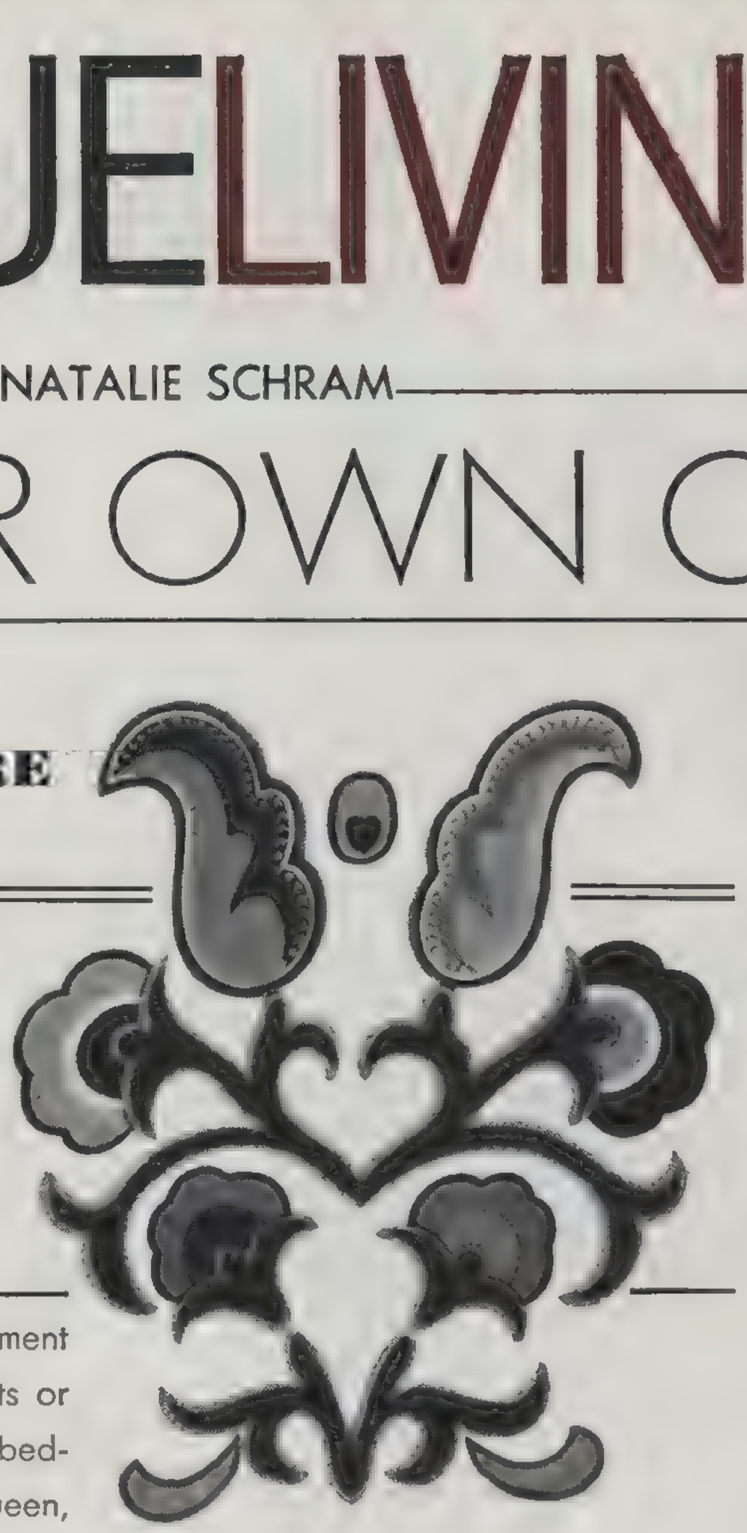
BUSING CAN BE FUN

Movies may be fun for young children but not every weekend. How about a group of mothers' chipping in to rent a minibus and sending the kids, along with a volunteer adult or two, to the nearest large city—or out of it (a small town can be fascinating to a city-bred child), as the case may be. In a blue or red bandana kerchief (from ten-cent stores), wrap the best lunch a child could wish for: a peanut butter-and-something sandwich, a cold chicken leg, pink lemonade in a Thermos, and cookies. Knot the corners of the kerchief Dick Whittington-style or put each lunch in a little wicker basket.

Other destinations? It may seem silly to you, but a Coca-Cola bottling plant is pure fascination (I know, I remember). Look up your nearest one in the telephone book and make arrangements with the manager. Or, for city kids, a bird sanctuary—the picnic might come out there. In New York, call the Parks Department (472-1003) and they'll tell you what's going on for children. Outside New York, call your local parks department to organize your own activities—a bike race, a nature walk (complete with bird whistles and pamphlets on birds), or, if there is a pond or lake nearby, a junior fishing contest. Or, if you can't count on good weather, it's not hard to help a group of children to put on a play, complete with small homemade stage (psyche up some fathers for this) and a refreshment stand. After all, what audience of parents wouldn't ante up five cents each for a Kool-Aid?

TAKE IT HOME: THE EVERYWHERE PATTERN

The whole of a room can be handsomely fabricked in one now-see-this Paisley (detail, right) without the delays and complications of special orders or custom-mades.



You can buy in a department store, without boring waits or tricky color matching, bedspreads (single, double, queen, or king; quilted or not), round tablecloths (seventy or ninety inches across), curtains (eighty-four or ninety inches long), shower curtains, and pillows (in all sorts of shapes) all made from one stain-resistant cotton printed in an oversized Paisley on backgrounds of bright Burgundy, yellow, ivory, or a sharp midnight blue. Should your courage be equal to covering the walls or ceiling as well, the cotton, which is called Zodiac, can be had by the piece (forty-eight inches wide) for about five dollars a yard. This easy-answer fabric was designed by Ira Seret for Bloomcraft, Zepel finished.

NOW TRY THIS

Floor stenciling is tricky, but this oldie-goodie isn't. Paint a wood floor whatever color you like and then, when it's dry, dip small brushes in various colors of enamel paint and shake all over the place—the effect is personal, dashing. ★★★ Instant coffee can compete with the real grind if you bring water to a boil, throw the instant into it, boil again, then snap off the burner and let the coffee sit for a minute or two before pouring. ★★★ If you are going to move this year and have furniture and clothes you're not taking with you, remember the local thrift shops. Most are run by charitable organizations, give receipts for tax deductions, and will pick up. ★★★ Since the best sourdough bread comes from San Francisco, by the time it reaches Midwestern or Eastern stores the freshness is on the way out. Put it back by taking the bread out of its own wrapping and putting it instead in a plastic bag with lots of damp paper towels. Seal tightly and, next day, new life. ★★★ If you don't want to splurge on flowers for a dinner party, fill tiny baskets with parsley, sprinkle with ice water, and put one before each place: pretty and garden-smelling. ★★★ We are getting braver in our floor-color choices: a couple of years ago, the most popular colors were the safe moss greens and golds. Now, those who sell rugs and carpeting say people are snapping up the reds and purples.

NIP-ON SAUCE

Soba-Tsuyu is the most delicious canned Japanese sauce poured, hot or cold, over skinny buckwheat noodles. It couldn't be simpler—or better. The taste is subtle, a little like shoyu (Japanese for soy) but with the tiniest bit of sugar added and a hint of fish. Actually, the sauce is a stock made from seaweed, bonito (a kind of tuna), and shoyu. Both sauce and noodles are inexpensive and available from Japanese food stores. Well worth a walk through your telephone book's yellow pages. Just cook the noodles in boiling water for about three minutes and then chill them for a few hours. Add some chopped scallions and, if you wish, slivers of well-cooked pork, and pour the sauce over all. In cold weather, serve everything hot. Other good ideas—poach eggs in the sauce or use it as a dip for grilled shrimp.

A ROOM WITH A VIEW—YOURS

Do you have an unused attic or cellar? Every woman needs a room of her own, so clear a place to read, sew, needlepoint, or just think your thoughts. It doesn't take much; a comfortable chair—maybe old or even a grandmother's rocker—a small footstool, and a little wicker table with a good reading lamp. Or perhaps a day bed with bolsters and lots of cushions is more your stretch of comfort. The point is tranquility and peace in a private space—even if it's only six feet by six feet, as long as it has the best light and best temperature for you. Put together your favorite colors using an inexpensive rug and cotton throws from an Indian or Oriental shop. Add old photographs or contemporary prints. It doesn't matter as long as you have a getting-away place to use at either end of the day.

ACCESSORY DETAILS

Page 59: Don Marshall hat. Cisco scarf. Gloves, Saks Fifth Avenue. Skirt, Saint Laurent Rive Gauche. Bottega Veneta bag. Roman Stripe tights. Boots, Customcraft by Rossi.

Page 65: Adolfo hat, at Saks Fifth Avenue. Pants, Scott Barrie for Barrie Sport.

Page 66 (left): Umbrella by Puig Doria for Barcelona Designs. Hat by Miss Alice for Winter Fashions. Gloves, Saks Fifth Avenue. Olympic Accessories bag. Roman Stripe tights. Trimfit socks. Shoes, Charles Jourdan Salon.

Page 66 (right): Earrings by Michael Moraux for Debaux. Optyl Designs glasses.

Page 67 (top left): Umbrella at Bonniers. Arista hat. Bonnie Doon socks. Foreign Footwear boots.

Page 67 (top right): Umbrella by Mickey Lyons. Boots, I. Miller.

Page 67 (bottom): Belle-Sharmeer tights.

Page 68: Umbrella at Bonniers. Madcaps hat. Roger Faré gloves, at Saks Fifth Avenue. Roman Stripe tights.

Page 69 (left): Arista hat. Cisco scarf. Kayser gloves. Bag by Bonnie Cashin for Coach Leatherware. Shoes, Charles Jourdan Salon.

Page 69 (right): Adolfo hat, to order at Saks Fifth Avenue.

Page 70 (left): Hat by Irving Paul for Capadors. Jules Van Rouge earrings. Cisco scarf. Hansen gloves. Shoes, Charles Jourdan Salon.

Page 70 (right): Don Marshall hat. Scarf, Rive Gauche Men's Boutique. Ruza Creations bag. Grandoe gloves. Ralph Lauren skirt. Belle-Sharmeer tights. Bonnie Doon socks. Shoes by Herbert Levine.

Page 71: Eleja Casuals hat. William de Lillo earrings. Belt bag by Walter Katten. Roger Faré gloves, at Saks Fifth Avenue. Phoenix tights. Shoes, Charles Jourdan Salon.

Page 72: Hat, Don Anderson for Scheer Brothers. Scarf by Echo. Olympic Accessories bag. Roger Faré gloves, at Saks Fifth Avenue. Shoes, Mario Valentino Boutique.

Page 73: Shirt by T. Courtney Scott. William de Lillo bracelets. Roger Faré gloves, at Saks Fifth Avenue.

Page 74: Madcaps hat. Morris Moskowitz belt. Hanes tights. Palizzio shoes.

Page 75: American Indian Arts Center earrings. Georg Jensen chain. Anchor Casting bangle. Danish Silver Smiths link bracelet. Berkshire tights.

Page 76: Golo shoes.

Page 77 (left): Jack Gilbert earrings and necklaces.

Page 77 (right): Optyl Designs glasses. Earrings, Halston. Glentex scarf. Morris Moskowitz belt.

Page 78 (left): Giorgio di Sant' Angelo jewelry. Hanes tights. Shoes, I. Miller.

Pages 78 (right), 79: Giorgio di Sant' Angelo jewelry. Shoes by Laura Tosato for I. Miller.

Page 80: Madcaps hat. Marius Hansen necklace. Bracelets: left hand, Bagatelle; right hand, Aurea Jewelry Creations, William de Lillo. Herbert Levine shoes, at Bonwit Teller.

Page 81 (left): Madcaps hat. Trifari earrings. Bag by Bonnie Cashin for Coach Leatherware, at Bonwit Teller. Bracelet, Design Jewels International. Round-the-Clock tights. Shoes, Palmroth of Finland.

Page 81 (top right): Earrings by Halston. Cisco scarf. Morris Moskowitz belt. Bracelets, Cul de Sac at Bloomingdale's. Palizzio shoes.

Page 81 (bottom right): Earrings by Halston. Pendant, Design Jewels International. Marisa Christina sweater. Stockings, Bergdorf Goodman. Shoes, Charles Jourdan Salon.

Page 82: Mr. Martin hat. Chain by Designers 3. Donald Stannard bracelets. Belt by Elegant.

Page 83: Hat, Janet Leitner for Mr. Lawrence. Gloria Sachs shirt. Bracelets, Cul de Sac at Bloomingdale's.

Page 96: Cisco scarf. Hadley sweater. Riji bag. Pants by Bill Smith for Sequel I.

Page 97: Scarf by Echo. Riviera sunglasses. Korrigan sweater. Yves Saint Laurent belt. Kayser gloves. Bag, Estancia Boutique at Bloomingdale's. Pants, Saint Laurent Rive Gauche. Shoes, Shoe Biz at Henri Bendel.

Page 98: Hat, Yves Saint Laurent for Madcaps. Cisco scarf. Hadley sweater. Alexis Kirk belt. Hansen gloves. Pants, Saint Laurent Rive Gauche. Shoes, Charles Jourdan Salon.

Page 99: Hat by Jean Charles Brosseau, at Bonniers. Sweater by Pulsion Internat. Hansen gloves. Riji bag. Pants, Leslie Fulop for Beged-Or. Bonnie Doon socks. Shoes, Charles Jourdan Salon.

Page 100 (center): Hat by Christian Dior for Crescendoe-Superb. Trifori earrings. Korrigan sweater. Belt by Elegant. Hansen gloves. Pants, Saint Laurent Rive Gauche.

Page 100 (top): Betmar hat. Cisco scarf. Ralph Lauren pants.

Page 101: Renauld sunglasses. Trifari earrings. Sweater, Saint Laurent Rive Gauche. Hansen gloves. Pants, Saint Laurent Rive Gauche.

Page 102: Hat, Yves Saint Laurent for Madcaps. Tally-Ho sweater. Pants, Saint Laurent Rive Gauche. Boots, Customcraft by Rossi.

Page 103 (top): Hat, Yves Saint Laurent for Madcaps. Riviera sunglasses.

Page 103 (center): Scarf by Echo. Optyl Designs sunglasses. Roman Stripe tights.

(Advertisement)

To Lose 12 lbs. In Only 1 Week– Eat! Eat! Eat!

NEW YORK—Do you really want to lose weight? Not just an itsi-bitsi ounce a week or a puny pound a month, but all that sagging flesh that adds years to your age, spoils your looks and destroys your figure! If you have failed to permanently slim down before, why don't you try what a number of successful fat-fighters have done and stuff your tummy full while watching the bulges disappear like magic overnite?

How would you like to wake up tomorrow and discover you're 3 pounds less? And more youthful and slimmer each succeeding day! The secret? It's easy once you forget all your old notions about dieting. You probably failed before because you couldn't withstand the bland formulas, hunger pangs and tiresome calorie counting that the average diet demanded.

Enlightened individuals now are rejecting the traditionally dismal diet doctrines as unworkable for the typically overweight man or woman. Enthusiastic participants from coast to coast are winning the battle of the bulge by eating as much as they can hold while laughing all the way to the clothing store for new outfits.

The author of their happy slim state, M. de Ville, a fat-fighting failure of many years who admits to having little will power, seems to have stumbled onto a satisfyingly sure-fire system. Desperately searching for an effortless way to lose weight, he dedicated himself to exploding the mysteries of nutrition and weight control and finally substituted the complex columns of vitamins, calories, fats, proteins and carbohydrates for simple ratio numbers covering most foods. His adherents merely choose from 35 common foods which have ratio factor designations between 4 and 10 and they lose weight extremely fast. No hunger hangups, no counting, no measuring, no exercise. Just eat! After 15 pounds have vanished they graduate to a higher factor category to include selections from 60 foods. Only seven in a thousand reported poor results.

Taking only a minute or two to learn, the method has recently been printed in a limited booklet edition, entitled "The Remarkable Ratio Diet—A Super Speed Slimming and Rejuvenating System of Food Selection". It can be obtained by sending $2 to Dorset House, Dept. 968, 1199 Broadway, New York, N.Y. 10001. If your weight problem has seemed unbeatable, you owe it to yourself to clip this article now and request a copy right away. They pledge a refund if you fail to lose 8-12 pounds the first week, so don't waste another second suffering while ugly fat robs you of attractive youthful vitality. (Copyright 1972 Dorset House.)

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YOUR MIND

(Continued from page 95)

"Brain-implant controls have already been used successfully"

to be of enormous value in health care.

Kent: Some say that the most powerful mind controllers are parents and that they do the most damage. Do you agree?

London: Yes, parents do the most damage. They also do the most good. And their reign as the most powerful controllers lasts only as long as infancy and early childhood. Their power comes not from the capacity of the parents to be influential but from the great susceptibility of children to be influenced.

Kent: It's conceivable that personal freedom could be eroded by a technology of behavior. Should there be a moratorium on such research until ethical and legal safeguards are devised?

London: My guess is that a moratorium on behavior-control research would work about half as well as prohibition of alcohol did a generation ago or as the ban on psychedelic drugs is working today. The results of such a moratorium would probably be that governments would do the research anyway, keeping the results, no matter how dangerous, secret. Finally, law and ethics generally *follow* developments rather than anticipate them, and it will not be possible to examine most of the implications of behavior technology until the technology is in operation.

Kent: How would behavior technology modify learning? What are the implications, say, of programmed learning?

London: Programmed learning really means programmed teaching. And we still don't know how to teach people to read with speed and skill, how to remember anything, how to sort out useful information from intellectual garbage, how to think clearly. Most of these things are teachable skills, not native abilities; but we don't yet have the control technology available to implement them. Still, the future use of computers as teaching machines creates almost limitless possibilities. And there is scientific conjecture that in the distant future it may be possible to increase intelligence electronically by placing mini-computers, the size of a Sen-Sen, in the brain.

Kent: You said that the most important idea about human nature attaching to behavior-control technology is that man is a machine. Is this a figure of speech?

London: It is not a figure of speech to say that man is a machine. What it really means when we say that man is a machine is that his behavior is predictable and limited. This is true of many other things in the world as well, and its implications for understanding man are not new.

Kent: Is there any reason, in theory, why a hardware machine of sufficient complexity should not also be conscious?

London: No reason at all, unless you define consciousness to begin with as a property that hardware machines can't have. To most of us, consciousness means "self" consciousness, and we like to think that machines can't have it because we think it would make human beings less unique. It wouldn't. Their uniqueness comes in their individual attributes, not in species pretensions.

Kent: Then is man obsolete?

London: No, man is not obsolete and is not making himself obsolete by inventing newer, better things to replace himself. He is inventing newer, better *tools* to serve his needs; and if he uses behavior control wisely, that is what it will be. If he uses it to enslave or demean himself, something he is eminently capable of, it will at worst only make him miserable—something he is all too used to—but not obsolete. ■

VOGUE TRAVEL

(Continued from page 38)

"Spain makes the passion for collecting the past easy"

right to expect: the last, finest music of the day.

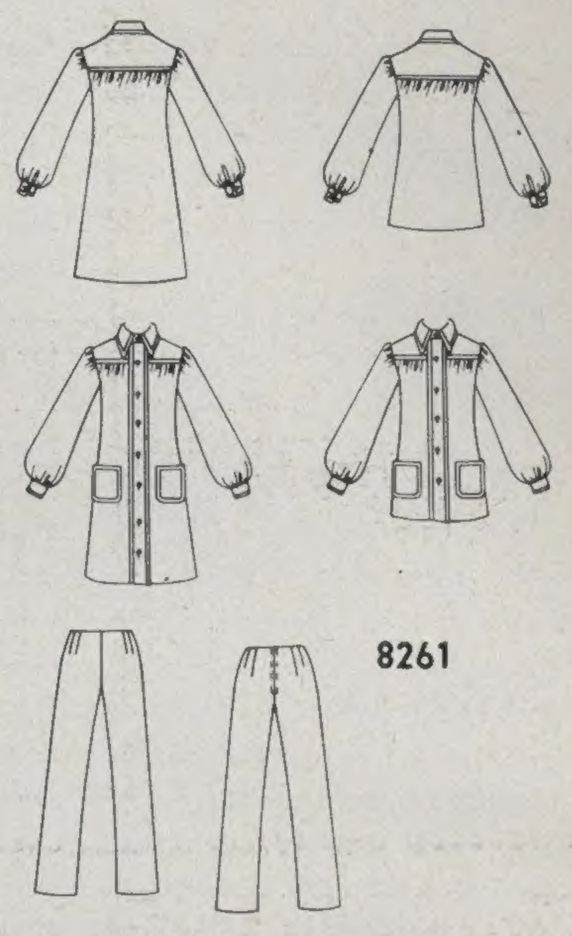
Along the road to the monastery of Santo Domingo de Silos, the land changes to a Noguchi set for *Orpheus,* worn huge boulders the burned-out color of ash. The shadows are long, the day late. In the small, suddenly arrived-at village the Romanesque cloister of Santo Domingo is closed, but one of the Benedictine monks, refusing a tip, slips you into one of the most beautiful eleventh-century cloisters imaginable. In the low golden light the carved capitals, unrepeated, unrepeatable, offer their most minute details, geometries and traceries alternating with Biblical scenes; a tall, still cypress rises in the courtyard. The monk has left; the evening service begun. In the eighteenth-century church there are, for once, no rearing polychrome *retablos,* no gilded images or effigies or shrines, just pure white classic arches of stone, a sounding box for the Benedictines who have preserved the purest Gregorian music and whose evening service is just that—a soaring series of chants, *a cappella,* subtle, exacting, flawless, an almighty praise of God.

What can follow? A drive to Soria late that night. On Monday, Soria with its cluster of architectural treasures, including a fine Romanesque church door carved with jolly creatures from bloody Bible stories and at least one cheerful couple tidily bundled in a stone quilt. And in Soria, at the *parador,* is the reassuringly good Castilian food (try garlic soup after a cold cathedral) and fortifying Rioja wine.

Soria has, too, the visual comeback to Santo Domingo's Gregorian chants. A few yards from the tangled green bank of the Duero stands the lawn-floored, four-square unrestored colonnade of the cloister of San Juan de Duero. Among these arches supporting nothing are at least five distinct styles, including Romanesque, Mudéjar, and Siculo-Arab (for which, the guidebook says, "no satisfactory explanation has yet been found"). Some of the Arabic arches lightly interlace each other, their traces of diagonal stripes of paint still showing. This is no hodgepodge of style but a triumph of rhythms, of centuries and civilizations met in one complete, creative gesture of art; a chant in stone. ■

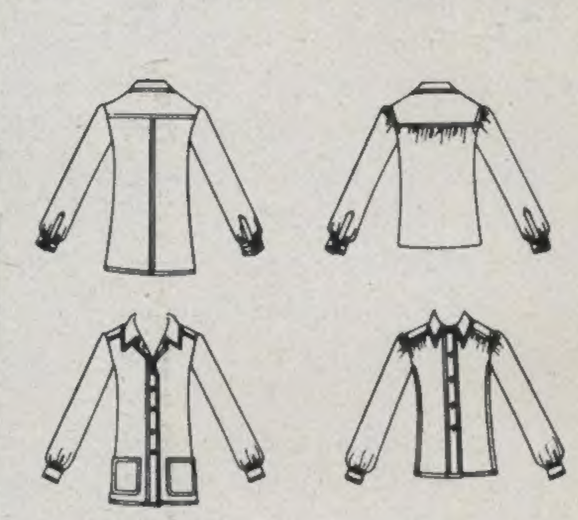
VOGUE PATTERNS

(Continued from pages 82-83; other views, yardages, details)

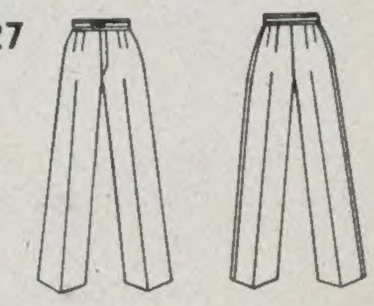


8261

Page 82: The yoked shirtdress. Vogue Pattern No. 8261. Sizes 8 to 16. Size 10 requires 2¾ yards of 45" fabric. $2.00 ($2.20 in Canada).



2727



Page 83: The yoked shirt-jacket and pants. Vogue Pattern No. 2727. Sizes 8 to 16. Jacket and pants in size 10 require 5¼ yards of 44" or 45" fabric. $4.00 ($4.40 in Canada).

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B&B STINGER
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B&B FRAPPE
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To hot coffee, add a ½ ounce of B&B Liqueur.

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